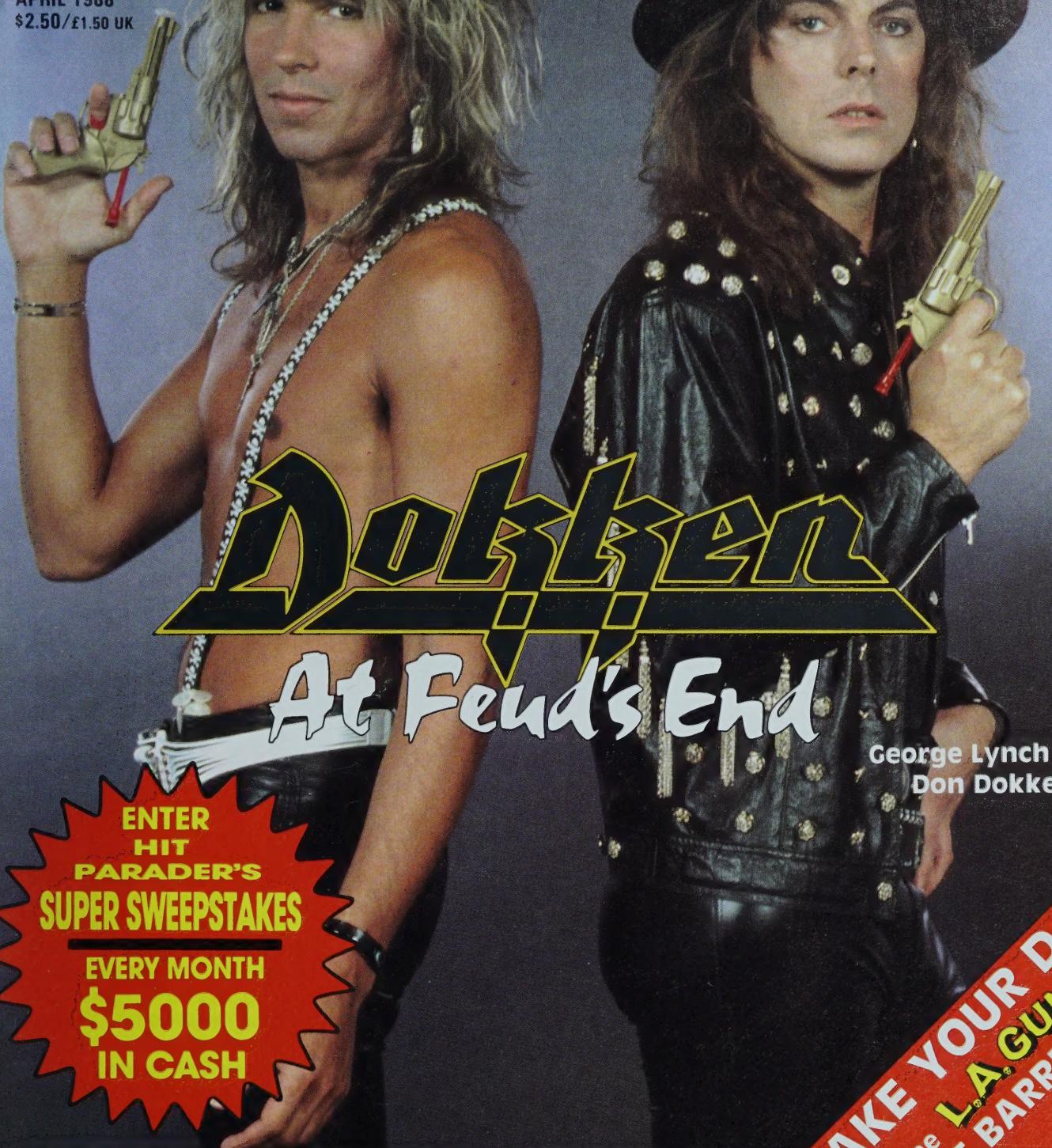


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Gibson Rises Above The Crowd!™



by Brian Fox

Each month, *Hit Parader* sojourns back in time with a rock and roll celebrity to learn about his formative years. This issue's time traveler is Megadeth's main man, Dangerous Dave Mustaine.

During the past two years, Megadeth's Dave Mustaine has emerged as one of the most interesting — and controversial — personalities on the rock scene. Whether it's been directing a scathing verbal attack at his former band mates in Metallica or radically rearranging his own unit in time to record their latest LP, **So Far, So Good... So What!** Dangerous Dave has been one of rock's most outspoken forces. But, as we learned when we explored Dave's early years, his unusual behavior is merely an extension of what can only be termed a most out of the ordinary childhood.

"I come from a split household," he said matter-of-factly. "My mother and father separated when I was really young, and after that my mother started dragging me around the country. It was like we were playing a game of hide-and-seek with my father — very strange. I never really had the chance to make many close friends because we were always moving on to another city. Man, I can't even remember all the places I've lived since I was a kid. I know we spent some time in New York, San Francisco, Ohio, Hawaii, and New Jersey. Oh, and there was some time in Arizona, too."

"One year we moved five times," he added. "I don't think I even got the chance to unpack my suitcase. My mother would just get me and my three sisters together and we'd be off to a new city. But I guess, in a way, all that traveling was good for me. It got me used to what I go through as part of a rock and roll band. In fact, going on tour, moving from town to town, is totally natural for me. I've been living that way all my life."

Another unusual aspect of Dave's development was his exposure to the ideas and philosophies of the Jehovah's Witnesses. With his mother a member of that sect — noted for their devout pacifism and belief in the imminent end of the world — Mustaine's early years were in sharp contrast to the blood-and-guts attitude put forth on such Megadeth albums as **Killing Is My Business... And Business Is Good** and **Peace Sells... But Who's Buying**.

"Yeah, I guess my music is about as far away from the Jehovah's Witness attitude as you can get," Dave said with a grin. "I mean, I still believe in God, but it's not the God that my mother believes in. I remember going to a Jehovah's Witness school for a while when I was a kid, and they almost threw me out. I guess even then I was something of a rebel."

Much to his mother's chagrin, Dave got his

first guitar at age 12 and instantly began emulating his heroes — an impressive list that ranges from guitar great Michael Schenker to former Beatle Paul McCartney. Dave used to spend hours playing along with albums by Kiss, UFO and Led Zeppelin, polishing his licks and developing his own rock style. He even took a number of music theory courses in junior college, which prompted him to form his first band — a group called Metallica.

As has been well documented, Dave's relationship with the rest of that band wasn't always the best, and only a year after he had formed Metallica, the other members not-so-politely asked him to leave. The root of his problem was a festering feud with fellow

guitarist James Hetfield. Though the scars from his departure from Metallica are still evident, today Mustaine is able to dismiss that situation with little more than a shrug and a smile.

"Too much has been made of that shit," he said. "I told the truth — about how James ripped me off — but people didn't want to hear it. So I've learned to just forget it and move ahead. My attitude today is that two good bands emerged from that mess. Metallica are cool, but so are Megadeth. I think we can blow anyone away. We have a real commitment to our music, and that scares some people. I know people have trouble dealing with me — they don't like my intensity. But that's the way I am. I don't think I have to make any excuses for that." □

Mark Weiss/MWA



Dave Mustaine: "One year my family moved five times — I never got the chance to unpack my suitcase."

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INFORMATION CENTER

Is the clock about to strike midnight for Cinderella? Rumors persist that band drummer Fred Coury was more than a bit miffed when Tom Keifer decided to use a drum machine on much of the band's new LP. Is that why Fred appeared as a special guest drummer with Guns N' Roses on their European tour? We'll keep you posted!

It now appears that ex-Ozzy axe slinger **Jake E. Lee** will soon be entering the studio with a new band, featuring former Black Sabbath members **Ray Gillen** on vocals and **Eric Singer** on drums. "This is real cool," said Jake. "Ray's got an incredible voice and we've come up with good material too. We're all real excited about this project."

Believe It Or Not Department — It seems that **Jon Bon Jovi**, that multi-millionaire New Jersey bon vivant, was kicked out of his home a few months back. "Yeah, they kicked me out when the lease ran out," Jon said. "I kinda liked that place too but now I've got to find a new place that I'll like. It probably won't be anything fancy but it won't be a dump either."

Stryper hope that their upcoming LP, **In God We Trust**, breaks down any commercial barriers that stand in the group's way. "We'd like this record to sell a couple of million copies," stated drummer **Robert Sweet**. "If we can sell that many, we know we'll have the

money to keep on our mission to spread God's word."

Megadeth's mega-mouth **Dave Mustaine** feels that the band's new lineup — which features Mustaine on guitar and vocals, **Dave Ellefson** on bass, **Jeff Young** on guitar and **Chuck Behler** on drums — will make the Megamen one of the biggest bands around. "We knocked on the door of success with the last album," Mustaine said. "This time we want to kick it in. This group is gonna make a

lasting impression on rock history, you can count on that."

TIDBITS AND ASIDES

Is **Twisted Sister's** **Dee Snider** preparing material for solo LP?... Is **Motley Crue's** **Vince Neil** thinking of tying the knot with his girlfriend Charize early next month?... Is **Kiss** reconsidering doing a special "make-up show" in the near future?



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Savatage

Hall Of The Mountain King Signals Step Forward For Florida Metal Men.

by Andy Secher

Honesty is one quality in short supply in the world of heavy metal. That's why it's so refreshing to come across a band like Savatage — a four-man unit from Florida who speak their mind with a candidness that borders on the shocking. In a world where every record label "is totally behind our band" and every group has just released "our best album ever", Savatage are quick to acknowledge that they're at a critical juncture in their five-year career. Vocalist Jon Oliva, his guitar-playing brother Criss, drummer Steve Wacholz and bassist Johnny Lee Middleton know that their latest LP, **Hall Of The Mountain King**, may be their last shot at big-time success, and they don't mince words admitting it.

"We know that if this record doesn't move strongly out of the box and sell 200,000 copies, we could be in big trouble," Jon Oliva stated. "The people around us — especially our management and our record label — have been very patient over the last few years, waiting for us to get our shit together. We hope we have gotten it together this time. If we haven't, we

might not get another chance. We feel we've always been an underrated band, and we're damn tired of it. It's time for us to take our best shot at getting the recognition we think we deserve."

If a creative slant is any guarantee of recognition, then Savatage have little to worry about. After all, any band that draws inspiration for their title cut from a 200-year-old opera isn't exactly sitting on its brain. And if some people feel that such a "lofty" operatic foundation may yield metal with less than a solid punch, just one listen to such tracks as *Beyond The Doors Of The Dark*, *Legions* and *Prelude To Madness* will quickly squelch such anxieties.

"This is an album that rocks from start to finish," Oliva explained. "The title track is about eight minutes long, and it does play off a classical theme, but it's as metal as you can get. We're not one of those bands that always shies away from being tagged as a metal group. That's what we are and we're proud of it. About the only time we get away from pure metal is on *Strange Wings*, which is a melodic rocker that has a Scorpions feel to it. We make no excuses for the kind of music we play, and with this album we don't think we need any."

Almost as refreshing as the band's honest approach to their music is Savatage's attitude towards what has commonly become known as "poseur rock". With their penchant for beer-stained T-shirts, ripped jeans and sweat-drenched hair, these guys aren't going to be confused with the likes of Poison or Europe in any pretty-boy contest. And Savatage wouldn't want it any other way.

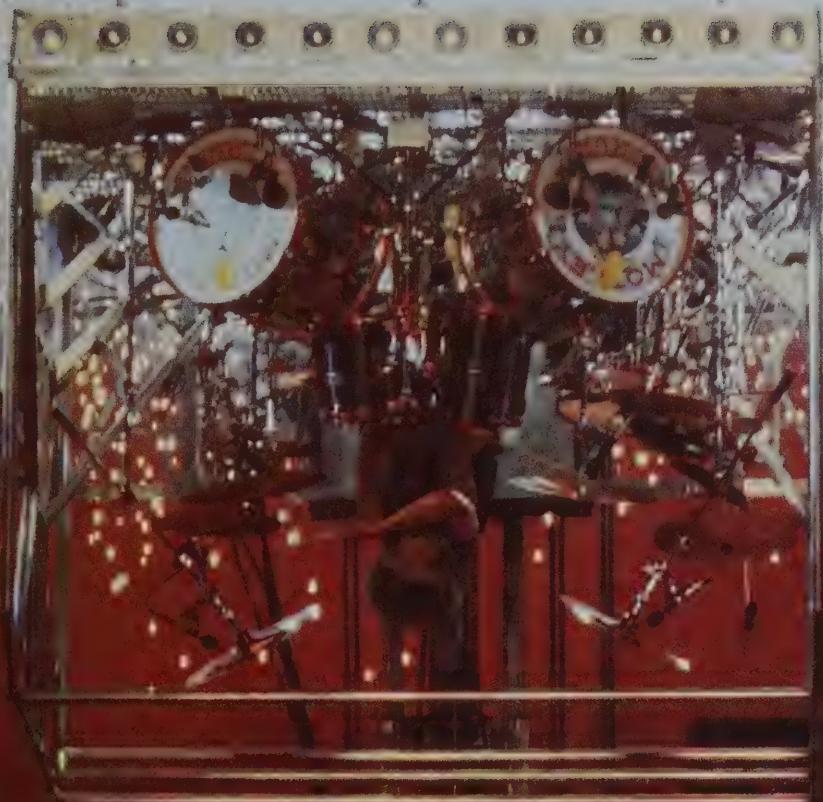
"Hey, we're a pretty ugly, disgusting bunch of guys," Oliva said with mock pride. "We don't look very good in spandex and makeup. We'll leave that to other bands. Our intent is to follow the path created by our influences, bands like Black Sabbath and Led Zeppelin — groups that strived to create a powerful and honest image both onstage and off. We certainly have nothing against bands who wear makeup — some of them are really good. But that look just isn't for us."

Despite their down-to-earth attitude, Savatage's members still know how to have a good time on the road. They'd better know how to have fun on tour, since they've averaged over 200 days a year on the road throughout their career. For this band, however, road entertainment extends beyond the usual cars/girls/booze trifecta. In fact, Jon related one bizarre tale that perfectly reflected this group's somewhat bizarre sense of fun.

"We were playing in Europe last year," he recalled. "We had a gig in Berlin, Germany, and to get there we had to drive through a communist checkpoint in East Germany. The guards there were convinced we were drug smugglers, and we had a suspicion we might end up spending the rest of our lives in some Russian labor camp. We were scared shitless, but after holding us for six hours, they finally let us through. We had to get back at them some way, so when we got to Berlin, we pissed on the Berlin Wall. How's that for a heavy metal attitude?" □



Savatage (left to right): Steve Wacholz, Johnny Lee Middleton, Jon Oliva, Criss Oliva.



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IRON MAIDEN'S Adrian Smith

by Jodi Summers

Does food really make the man? Each month *Hit Parader* sets out to find out how true that old axiom is. This month's lunch muncher is none other than Iron Maiden's guitar maven Adrian Smith.

"There are times I wish home wasn't in my suitcase... even though I do enjoy touring. But every now and then pressures do build up," reveals Iron Maiden's low profile guitarist, Adrian Smith. "Fortunately we did have a nice break before starting work on the new album," he continues quietly. "A break is very important. Everyone feels a lot better about the band after it. After all, there are other things in life besides Iron Maiden."

No doubt, vocalist Bruce Dickinson, bassist Steve Harris, guitarists Smith and Dave Murray and drummer Nicko McBrain appreciate their time away from Iron Maiden almost as much as they enjoy their time together. There is no metal band who has rented more buses in more countries than the Maiden Metal Machine. The extensive *World Slavery Tour* of 1984-85 saw Maiden on the road for 16 months. Then 1986-1987's *Somewhere On Tour* road extravaganza saw Eddie and Co. circling the globe for nearly a year. When you're touring with Iron Maiden for that long a period, you definitely need time to get away from it all after it's done.

Between-tour entertainment means different things for different members of the contingent. For Harris and Murray it means hanging out with their families. For Dickinson, free time means moving someplace else — like Copenhagen — and indulging himself in his other great passion, fencing. For McBrain and Smith, free time is a chance to harken back to the old days, to a time when playing a gig meant just grabbing a guitar case and heading off to a small London venue.

"Nicko pulled me into it," Adrian informs in his country gentleman fashion. "He called me up and said, 'I'm going mad, I've got to play.' You know why that is? He's a drummer, Nicko's got to make noise. He can't do it at home."

"I was singing lead vocals in this little group we put together. I even quit smoking," Adrian adds. "We got together some of the people we played with in the past, some really talented guys: Andy Barnham who was with the Cory Hart band and a guy named Dave Caldwell, who plays with Samson. Those guys actually wrote the B sides of our last two singles. They're old friends of mine. We added a bass player named Martin Connelly, and we started gigging. We did all the old songs we knew and liked."

"It really came together fast. We worked a couple of gigs," he concludes. "The most important were two shows at the Marquee Club

in London. It went over so well that they put us on five nights a week. So that became a job, 5 nights for 6 weeks. It was 'back in the grind again,' but it was great fun."

You can tell that Adrian is obviously reminiscing while he talks. He speaks with more animation and excitement than he has when discussing all of Maiden's platinum-coated accomplishments. Then he grins. "Once in a while Dave, Bruce and Steve would come down to the show. They'd get up on stage and we'd do *Lost For Words*, *2 Minutes To Midnight* and tons of encores. It was loads of fun."

We wondered if the kids knew it was Iron Maiden that they were paying to see?

"We weren't advertised as Maiden, we were called the *Entire Population Of Hackney*, which is the village in London we came from. It was billed like that, but word got out that it was going to be Iron Maiden, so half the audience was there for Maiden and half was just normal people at the club. It was like back to the old days, it was great fun."

No crowds, no lighting rig, no Eddie. Just a bunch of blokes banging away on guitar wowing spectators while they down a pint or two. Definitely a good way to get a break from work, but only if you're as totally committed to the wonders of rock and roll as Mr. Adrian Smith. □

Debbie Metal/Photofeatures Int.



Adrian Smith: "An apple a day keeps the doctor away."

A woman with long, wavy hair is shown from the chest up, wearing a dark leather jacket with a zipper. She is holding a revolver in her right hand, pointing it downwards. Her left hand is resting on her shoulder. The background is dark and moody, with some blue light highlighting the bottom right corner.

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METALLICA power personified

Metal Monsters Recall Early Days With Special Video Presentation.

Sometimes it seems Metallica can do no wrong. Like the proverbial King Midas, everything this West Coast power metal unit touches seems to turn instantly into gold. The latest example of this phenomenon is the group's home video, **Cliff 'Em All**, a compilation of live clips from the band's "first era," featuring their late bassist Cliff Burton, who tragically died in a bus accident in September, 1986. With Lars Ulrich, guitarist Kirk Hammett, vocalist/guitarist James Hetfield and new bassist Jason Newsted currently working on their next eagerly anticipated LP, now seemed as good a time as any to talk with Lars about Metallica's strange relationship with the video medium.

Hit Parader: What prompted the band to release this home video?

Lars Ulrich: It was just something we wanted to do. We

didn't do it to capitalize on the fact that it features Cliff. He wouldn't have wanted that, and we certainly don't want to take advantage of his memory either. It was just a situation where we had a number of really special videos in our possession, and we thought it would be pretty cool to give the fans a chance to see them.

HP: In what way are these videos special?

LU: Maybe the best way to describe them is to say that they're very "Metallica." Most bands, when they're planning to do one of these long-form home videos, rent a hall, pack it with the latest sound and tape equipment and then spend thousands of dollars getting everything just right. As our fans know, that's just not our style. The special videos I'm talking about are tapes made by our fans on hand-held video cameras that they snuck into shows all around the country. The quality is kind of spotty, and the sound's not that good, but to us those clips capture what Metallica is about much better than the big production jobs.

HP: But there are a few well-produced clips on the tape as well. Where did those come from?

LU: We've had a couple of our shows taped in the past. Sometimes we've been in clubs that have built-in video equipment, and sometimes we've done our own four-camera shoots. We do those just to get an idea of what we look like onstage and how we can make things better. We tried to stay away from those clips, but we wanted to give the fans value for their money, so we put in as many clips as we could find.

HP: Giving your fans value always seems to be high on Metallica's list of priorities.

LU: It is. A lot of bands in the business seem to enjoy ripping the fans off. I'm not naming any names, but they're out there. We're fans ourselves, so we don't see any reason to do that. Like when we released **Garage Days Re-revisited** a few months back, we made sure that it said "The \$5.98 EP" right on the front. We didn't want some record store guy taking advantage of the fans and charging them the price of a regular album. If they wanted to discount the EP, and a lot of them did, then that was great. But we didn't want anyone being taken advantage of. That's something that's real important to us. That's also why we called the tape "The \$19.98 video."

HP: Why has Metallica never done a regular MTV-styled video for one of your songs?

LU: Who's gonna play it? [laughs] MTV won't play metal, so they're certainly not gonna play Metallica. At most, we'd get the clip on one or two times a week, so what's the big deal? Anyway, we're not actors; we're just four guys in a band. People who want to see what we look like just have to come to one of our shows or look in a magazine. Making a fancy video just isn't our style.

HP: How's work on the new album coming? When can we expect to hear some new music?

LU: Things have been going real well. We've got a lot of great new material, and hopefully we'll have the album out real



Metallica: (l. to r.): Kirk Hammett, Lars Ulrich, James Hetfield, Jason Newsted.

soon. We're very anxious to get back on the road, so the sooner we get this thing out, the better. We just tend to be real slow when it comes to recording. We're trying to make every song as good as possible, and for some reason that takes a lot of time. We're lucky because we have a record label and a manager who are real understanding about that. They just tell us to take as much time as we need. They know it takes a little extra effort for Metallica to get things right.

HP: How do you feel knowing that on your next U.S. tour, you will be arena headliners?

LU: It's a little too early to say that for sure. Playing arenas has been discussed, but we don't know what we'll be doing yet. A lot of it will depend on how well the next album is received.

"We didn't do this to capitalize on the fact that the video features Cliff."

Mark Weiss/MWA



Lars Ulrich: "We never see a reason to rip off the fans."

If it does well, then most anything is possible. If it doesn't, maybe we'll be lucky to get our old gigs in the clubs back. (laughs)

HP: As you look back over the last few years, are you surprised by how far Metallica has come?

LU: I'm not surprised only because I don't really think about it. When I'm asked something like that and I stop and realize what we've accomplished, I guess it is pretty amazing. But it's not our way to sit around and discuss how much money we made or how many albums we sold. We'd rather sit around a bar and get drunk. In a way, I hope our attitude never changes. Metallica's not about money or album sales — it's about music. □

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CAUGHT in the act

FASTER PUSSYCAT

by Rob Andrews

A buxom young lady in a tight — make that *extremely* tight — T-shirt stood anxiously outside of Faster Pussycat's dressing room. She nervously shifted her weight back and forth on stiletto heels and checked her makeup in a tiny mirror she had hidden in her left hand. As various members of the band's backstage crew passed by, they each made comments of varying suggestiveness towards the attractive young thing. Finally, Faster Pussycat vocalist Taime Downe walked by, instantly stopping in his tracks to admire the curvaceous figure before him. "Would you please autograph my shirt?" the girl asked an obviously pleased Taime. "I want you to sign it right here," she said pointing to her ample bosom. "Ah," Downe said as he signed his name with incredible slowness. "This is what makes this business worthwhile."

During Faster Pussycat's first national tour, the band has discovered plenty of "worthwhile" opportunities. As Downe explained, girls seem to be attracted to this Los Angeles-based quintet like flies to the proverbial honey. Maybe it's the unusual garb favored by Downe and bandmates Brent Muscat (guitar), Mark Michaels (drums), Eric Stacey (bass) and Greg Steele (guitar). Or maybe it's the overtly sexual nature of their lyrics. Whatever it is, Faster Pussycat is one band that's stayed true to their original inspiration — amply endowed females.

"A lot of people know by now that we got our name from the Russ Meyer movie *Faster Pussycat, Kill, Kill!*," Muscat explained. "That movie had some of the most amazing looking women of all time in it — huge tits, just incredibly huge tits. But besides being beautiful, they were all really smart and powerful. They were really superwomen."

As Downe and Muscat peeked out from their dressing room to eye their pre-concert crowd, they spied at least a dozen girls who fulfilled the band's physical requirements for perfection. "Man, I think I'm in love," Brent moaned to Taime as a

particularly statuesque young lady came into view. "Hey dude," Taime answered. "We better get our minds back on the show. We go on in twenty minutes."

The next twenty minutes passed quickly for the band as they put the finishing touches on their makeup and readjusted their clothing — which included a variety of top hats, flowing scarves and leather vests. Then they picked up their instruments and headed out towards the darkened stage.

As soon as they hit the boards, the stage lights went on, and the band launched into a blistering version of *Don't Change That Song*, the lead-off track from their self-titled debut LP. For the next 50 minutes, the band tore through a breathless set of hard-charging rock and roll that mixed Aerosmith-like melodies with Stonesesque riffs. There was barely time for the audience to respond as the band tore through *Smash Alley*, *Cathouse* and their recent single, *Number Off The Bathroom Wall*.

It seemed that almost as soon as they had begun, they were finished, leaving the crowd on their feet begging for more. Back in the security of their dressing room, the band took a well-deserved rest while the audience's cheers continued to reverberate throughout the arena. "Man, those people were hot out there tonight," Steele exclaimed with excitement. "Hey, so were we," Downe shot back in obvious glee.

As a crowd of well-wishers filtered into the crowded dressing room, the band seemed impatient to find some cooperative females with whom to while away a few lonely hours on the road. As usual, they weren't disappointed as a bevy of young lovelies soon appeared whose sole desire was to "meet" the band. As he strode out of the hall arm-in-arm with a new "friend", Downe just offered a sly wink and a smile. Another tough night on the road was underway. □

Frank White



Faster Pussycat's Taime Downe (left) and Brent Muscat: "Those people were hot out there tonight."

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West Coast Unit Hits The Big Time With Dangerous Attraction.

by Randy Epstein

If an alien beamed down from some distant planet and took a look at the Los Angeles rock scene, he might surmise that bands were signed for their skill in applying makeup rather than their ability to rock. In light of the success of such West Coasters as Poison, Motley Crue and Faster Pussycat, such an observation might not be far off the mark. But in the face of this growing style-over-substance movement comes Lion, a four-man unit from the heart of El Lay who seem to have their rock and roll priorities in good working order. Granted, vocalist Kal Swan, drummer Mark Edwards, guitarist Doug Aldrich and bassist Jerry Best do suffer from the dread malady of mousse abuse, and their clothes are stylishly flashy, but rather than wasting their time applying lipstick and lace, these guys have spent hours studying the rock and roll history books.

"We've been influenced by a lot of the classic metal bands," Swan stated. "We don't care if it's Zeppelin from 15 years ago or Motley from last month — to us it's all great music. We love rock, and we've all listened to it since we were little kids. Our style uses a lot of the classic hard rock sounds, but adds Lion's own touch to them."

"As far as our image goes, that's another story," he added with a sly smile. "We've always believed that if the music was good, an image would take care of itself. I know saying something like that is heresy out in L.A., but that's what works for us. We're not the kind of band that's gonna walk onstage in a dirty T-shirt and ripped jeans, but we're not spending our last dime on a new pair of fishnet stockings either. I guess the easiest way to describe Lion is to say we are what we are — a rock and roll band whose music definitely comes before anything else."

Judging by Lion's debut LP, **Dangerous Attraction**, the band's music-before-mascara attitude has yielded a bumper crop of memorable, powerful and incredibly diverse rockers that range from the ballad *In The Name Of Love* to the crunch-rocker *Death On Legs*. Though these tracks may be polished to the point of near-perfection, underneath that smooth veneer is a rough 'n ready style that marks Lion as a logical descendant of Whitesnake and Deep Purple in the blues-rock sweepstakes.

"This is the perfect time for our album to come out," Swan explained. "Radio and the press seem more responsive than ever to bands that play our kind of music. Maybe that's because of the incredible success Whitesnake has had, I don't know. But I'm

certainly not arguing with it. We consider ourselves to be lucky — we're hopefully the right band in the right place at the right time."

Getting their debut LP released wasn't easy for Lion. In fact, these guys spent the better part of the last two years holed up on their L.A. rehearsal hall waiting for their big break. While they might have gained label recognition sooner had they followed the tried-and-true road of playing the area rock clubs over and over again, Lion took a radically different course.

"We thought we'd be better off spending our time and money on new demo tapes than on playing the same places night after night," Swan said. "All the guys in this band have been part of other groups who've done the club circuit and ended up in a dead end. We decided to put our time into making new music, then playing it at record company showcases a few times a week. We really missed getting the feedback from the fans, but we felt we knew what was best for this group. Now that the album is out and it's doing pretty well all around the world, I guess we can say we were right. Some people have criticized us because they felt we've done things just to be different. That's not true. We've approached this as both a labor of love and a business. Because of that, we've put a lot of thought into everything we've done. Thankfully, everything's worked out for the best." □



Lion: "We've been influenced by a lot of classic metal bands."



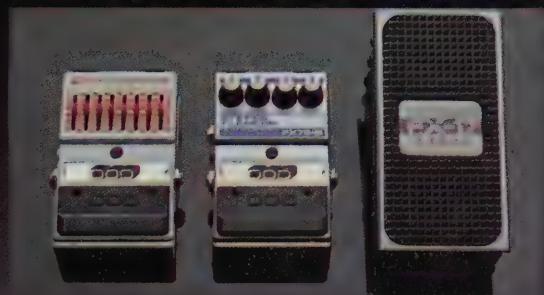
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Angus Young





BORN TO ROCK

by Rick Evans

Thunder From Down Under Rally With New Album And Tour.

The release of a new AC/DC album is always big news in the world of heavy metal. After all, this Australian quintet has released only nine studio LPs in America during their 14-year career. But with the appearance of the band's latest vinyl venture, **Blow Up Your Video**, there's a different attitude in the AC/DC camp. For the first time in their long and glorious history, this Thunder From Down Under is battling to regain their commercial foothold. Not since 1981's **For Those About To Rock We Salute You**, has an AC/DC album gone platinum — and, in fact, the band's last studio LP, **Fly On The Wall** (we're not going to count their compilation record, **Who Made Who**) sold the fewest copies of any group album since 1978's **Powerage**. There's a bit of pressure on Angus Young and the boys this time — whether they want to acknowledge it or not.

"I've always said that I was only interested in selling enough albums to make sure we could record another one," Angus said with a smile. "That doesn't mean I mind selling four million, like **Back In Black** did. But it does mean that I don't get too worried when every album we make doesn't sell that many. I realize that **Back In Black**, and even **For Those About To Rock**, were a phenomenon. I don't think we'll ever sell that many records again. But that doesn't mean our other albums aren't just as good. In fact, some of the things we've done since then have been my favorite AC/DC tracks ever."

"This new one has a very special feeling about it," vocalist Brian Johnson added in his heavy burr.

"Each time we record, the lads all gather together and see what ideas we've come up with. Angus always has new thoughts, and Malcolm certainly isn't shy about contributing either. But while the band always follows a similar recording procedure, we manage to come up with some very interesting twists every now and then. This time is no exception."

One of the reasons AC/DC have become infrequent visitors to the recording studio is that the band's members are now spread across the face of the planet. With bassist Cliff Williams home in Hawaii, Johnson firmly ensconced in Florida, and the Young brothers still sequestered in Australia, just getting the entire band together is a logistical marvel. But as Angus explained, no matter how long the group may be apart, and no matter how far they've been separated, when the members of AC/DC gather in one room, rock and roll magic immediately occurs.

"It is very strange," Angus said. "I can be working on ideas for a long time on my own, but as soon as we all get together, the ideas come much easier. I don't know why that is, but it's always true. We might not see each other for a year, but as soon as we're all in the place we suddenly transform into AC/DC. It's a very exciting process to be part of."

But despite the increase in their creative juices upon reuniting, the members of AC/DC will never be described as fast workers in the studio. In fact, though their sound has always depended on raw, raucous energy, few bands are more concerned with "perfection" than AC/DC.

"As long as we're doing it, we might as well do it right," Angus said. "We've always been a band that's careful in the studio, but we come by that attitude naturally. My brother George, who produced our early albums as well as the new one, had his own studio when we were first starting out, so we didn't have the financial pressure of getting the album done in a hurry. That taught us to take our time and only release material we're satisfied with. AC/DC has never been the kind of band that lets a record company tell us when or how to release an album."

"It took me a while to get used to the way the lads record," Johnson added. "When I was first working with other bands (Brian's earlier career consisted of two LPs with the band Geordie), there was an attitude that if we didn't record the song on the first take, then all the energy would be gone. With AC/DC I found out that wasn't true. We still have a lot of energy in our songs, but we take the extra time to make sure we get the material sounding just the way we want it to."

It's ironic that after spending so much time perfecting their studio sound, AC/DC's greatest acclaim has come from work on the concert stage. Their albums may be great, but it isn't until they hit the stage that AC/DC explodes! With Angus dressed in his trademark schoolboy suit, and the rest of the band cranking out the riffs as only they know how, onstage the boys transform their studio efforts into pure musical dynamite.

"We approach the studio and the stage with totally different attitudes," Angus said. "We'd rather play live than anything else on earth. If we never could record an album again, we'd still find some little bar someplace to set up our amps. The albums are hard work, and we approach them that way. But the stage is fun, the place where we let loose."

With that attitude in mind, AC/DC has reserved the second half of 1988 with the sole intention of touring the U.S. for as long as we'll have them. Judging from recent tours, the band can plan on remaining Stateside for seven months, playing in excess of 150 shows before nearly two million fans. That prospect makes Angus practically jump out of his chair with excitement.

"There are times when I still can't wait to go onstage," he said. "I don't care how many years you've played for and how many shows you've done. If you don't get excited about standing up in front of thousands of people and playing rock and roll, there's something very wrong with you. To me, it's still the most thrilling experience I know."

MAIL

When are all the headbangers in America going to forget about this "flash metal" bullshit and start listening to the heavy duty rock and rollers like the Scorpions? And Hit Parader, when are you going to stop putting Motley Crue in the spotlight and do an interview with the Scorpions? Wake up, dammit! Forget about the Crue and pay attention to a real metal band — the Scorpions!

#1 Teutonic Terrorite
Esko, MN

Would someone please tell MTV that metal is making a comeback? The Headbanger's Ball is great, but what's two hours once a week? I would like to ask all metalheads out there to call MTV and put us on the map! If everyone who reads this calls them and requests a metal song, we'll be able to show MTV who's boss and maybe we'll get more metal.

Annette Page
Irving, TX

This summer I met one of my favorite — shall

I say ex-favorite — rock stars, Robbin Crosby. Robbin was so rude it almost made me cry. All I wanted to tell him was "you're great" and that I really wished Ratt lots of luck (not that they really needed it) and maybe get an autograph. But that was asking for too much as far as Robbin was concerned. He was extremely cold and snotty. I smiled at him when he looked at me and he gave me a dirty look. Then after we were introduced, he acted like I was wasting his time. Robbin, why don't you get your feet back on the ground and remember that it's the fans who got you where you are today. Think twice before you overlook another devoted fan.

Stronger Yet Wiser
Huntington, NY

This is written to all the one-track-mind "metalheads". Why can't you grow up and realize there is more to music than just thrash metal? Can't you assholes open your minds (what you have of them) and learn to appreciate different kinds of music? Hopefully when you people mature, or get older (whichever comes first), you will realize that you were all fools. All music is great as long as it's got attitude.

Kristin
San Francisco, CA

Show me one issue of Hit Parader without Bon Jovi, Motley Crue, Cinderella or Poison and I'll buy it at double the price.

The Headbanger With Short Hair
Somewhere In The Suburbs Of Buffalo, NY



Ratt's Robbin Crosby: One fan has a bone to pick with him.

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I just saw Europe's Joey Tempest and Ian Haugland in an MTV interview. Joey said, "We'll just do this for a couple of years, make enough money to tie us over and live happily ever after." I'd like to personally tell Europe to go to hell. If money is all you're after, then you don't deserve the recognition you're getting. Pack up your bags and go back to Sweden. And while you're there, think about what rock and roll is really about, cause you obviously don't know.

Jennifer Klauser
Stephenville, TX

Since when does Anthrax have the balls to put down Dokken and Boston? We don't see Anthrax selling out big concerts and millions of records like Dokken and Boston have. When are you gonna learn that speed metal sucks.

Metal Matt
Shelton, CT

Why haven't we seen any pictures or articles on the Vinnie Vincent Invasion? Vinnie is the best guitarist on the face of the earth! We saw him live in concert three times and had a chance to meet the band. These guys are no sissies. They are so cool and friendly and really care about their fans.

Donna and Gina Enzmann
Melville, NY

This is a call for Queensryche to conquer America. Geoff Tate has a four octave vocal range which blows most singers off the metal scene. Queensryche, unlike most bands, sing



Europe's Joey Tempest: Only in it for the money?

about feelings and the future of our country. And they have more talent than just about any band selling platinum albums. Queensryche is the future of computer metal. We're calling for a "Rage For Order."

K. Kerry and D.D.
Medford, NJ

To all American citizens: People who listen to metal are citizens of the good ole U.S. of A. too. Back in 1985, the PMRC made a lot of noise threatening the first amendment. They may conquer if we don't stop them. A senator from Tennessee, Albert Gore, is running for president. His wife is Tipper Gore who runs the PMRC. If this man gets into office, the PMRC will be back in business. But we can stop them before there are any more problems. If you are 18 and an eligible American citizen, it is your privilege and right to choose who you want in the government of the country. The way you go about voicing your opinion is to register to vote. If you are not of legal age to vote, you can still do a lot. Talk to your parents and teachers. Don't fight with them but talk rationally about censorship which others are trying to impose on everybody. Nobody has the right to tell you what you can read, watch or listen to but yourself. To quote Nikki Sixx, "Fight For Your Rights!" We are the future of the United States of America.

Angel
A Registered Voter From Florida

I listen to one of my Dokken records at least once every day. I have come to the conclusion that they are, without a doubt, the best heavy metal band today. It's too bad that George Lynch is the most underrated guitarist there is. Take a listen sometime and see what I mean.

Obsessed With George

I practice drums every day by pounding sticks

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on my bed. I ain't got enough money for drums yet. But even if it kills me, I will be a drummer.

— Ferrell Foster
Marietta, OH

I know that everybody is entitled to their opinion, but I'm sick and tired of people trying to put down the greatest guitarist of all time — Mr. Edward Van Halen. He's been inventing licks ever since he picked up the guitar. I'm tired of people putting him second best to this guy and that guy. Take Randy Rhoads for example. He was a good guitarist with Quiet Riot, but when he joined Ozzy he was one of the greatest guitarists around. Same with Steve Vai. Before he hooked up with David Lee Roth, he was just an average guitarist, but now he's one of the best. I don't mean to take anything away from either one of them, but let's separate opinion from fact. Eddie Van Halen still rules and he's gonna keep on ruling even after he passes away. Eddie Van Halen will always be the greatest and that's a fact!

Pissed Off
C.P., MD

I think Fred Coury has the best body in the entire universe. I know you can't print nude pictures, but could you at least print something of him with almost nothing on?

T.B.
Saint Paul, MN

shows that you don't have to drink or do drugs as a rock and roller and that a diabetic can make it to the top. Thanks, Bret.

Anonymous
Sayreville, NJ

Hit Parader, we are really pissed off at you for making Jon Bon Jovi the "lead member" of Bon Jovi. Jon does not consider himself the "main man" in the group, but you insist on making him the center of attention by using titles like "Jon and the Boys" (October, 1987 issue). Why not "Alec and the Boys"? They are just as or maybe even more important than Jon. Without the band, Jon wouldn't be anything!

Ash Leigh, Jackie Lynn
Calvert County, MD

I met King Diamond after his show in Baltimore and then again in Washington. Let me tell you, the band (Michael Moon, Andy, Mikkey, Timi and King) were more than happy to talk to us and give us autographs. I wish more bands were as cool to their fans as the King and his group are to theirs. They make real music and are theatrical with a little touch of horror. There are no posers in this band.

Dale V.
Felton, PA

Nick Elgar/LGI



King Diamond: A little strange — but a nice guy.

Two years ago my dog got killed by a truck. I buried him in a paper bag in the backyard. Yesterday I dug him up. You know what, his hair looks better than Sammy Hagar's! Come on Sammy, get with it. Spend some of your money on shampoo and a hair pick.

Woof
Wolffman, MI

One of the newest metal makers is an old pop superstar, ex-Duran Duran guitarist, Andy Taylor. It seems that no one cares about the new Andy Taylor and I want to change that. He's good enough to be in **Hit Parader**.

Shoshana Leon

I'm a diabetic and Bret Michaels has been an inspiration to me. I'm glad he doesn't party, because he'd probably be dead right now. Bret

Had it not been for Kiss, heavy metal wouldn't be as great as it is today — musically or visually. Kiss revolutionized the music industry, not only by wearing makeup and having awesome theatrical stage shows, but because Ace was the first modern electric guitar god, Paul was the one who showed the importance of really powerful vocals, Gene was probably the first bass player who could actually play a solo, and Peter's gargantuan drum set is everywhere. People are still copying them. From Twisted Sister's makeup to W.A.S.P.'s blood routine, Kiss have had their imitators. Some critics said, "Without the makeup, Kiss is nothing", but the band took off their makeup and continued to produce platinum records. Regardless of the fact that they aren't the hardest band, they are the best fucking band around — EVER.

' Kevin Nelson
Jacksonville, AR

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A special thanks from Geffen Records and Hit Parader Magazine to the more than 12,000 participants who responded to the Geffen Power Surge Blow Out.



The "new" Accept (l. to r.): Jorg Fischer, Stefan Kaufmann, Wolf Hoffman, Rob Armitage, Peter Baltes.

Mark Weiss/MWA

by Andy Secher

ACCEPT

German Rockers Add New Vocalist And Roar Back Into Action.

Though Accept's music has been absent from the metal scene in recent months, their name has remained prominently featured in countless gossip columns and industry tip sheets. Stories — both true and false — have abounded recently, speculating that the band had parted ways with longtime vocalist Udo Dirkschneider, that they had lost their American recording contract, and that they were radically changing their musical direction. We decided it was time to track down this German metal machine and put all the rumors to rest, so we recently had a talk with guitarist Wolf Hoffman in an attempt to separate the fact from the fiction.

Hit Parader: What's been going on with Accept over the last few years? It's been two years since your last LP, *Russian Roulette*, came out.

Wolf Hoffman: We've been making Accept a better band. I guess the place to start is back at the end of our last tour in Japan. That was in the fall of 1986, and when we completed that tour, we started writing material for our next album. We began to realize that we were ready to make some changes in the band. We wanted to try and write some different kinds of songs. The problem was that we knew Udo couldn't handle them, and he knew it too.

HP: So Udo was fired from the band at that point?

WH: He really wasn't fired. It's a very unusual situation, because we remain good friends and his manager is our manager. In fact, he's working on a record of his own now, and we wrote all the songs for that album — the real tough, hard songs that Udo likes to sing. He's a very special person; you either love Udo or you hate him. But the fact was his vocal range limited the kind of

things that Accept was able to do. Let's face it, with Udo's voice and image, it was hard to do a love song.

HP: Who have you hired to replace Udo?

WH: The new guy is Rob Armitage, who used to be in an English band called Baby Tuckoo. He's got a great voice, and he fits right in with us. When we split with Udo, we must have auditioned 200 vocalists before we found Rob. There were some very big names who were anxious to work with us, but once we heard Rob's tape, we knew he was the guy for us. The funny part is that his girlfriend sent his tape to us, and he didn't even know she had done that until we called him up and set up a meeting.

HP: How has Rob's presence affected Accept's music?

WH: Because he has a great range and can handle ballads as well as hard rockers, it opens up a lot of doors for us. We've been wanting to write songs that are a little more commercial, a little more melodic, for a long time. But we were unable to do that because Udo couldn't — or at least didn't want to — sing that material. Rob has allowed us to fulfill our potential as a band.

HP: You say that Accept has gone in a more commercial direction. How do you think your longtime fans will react to that?

WH: Accept will always be a metal band. Our songs are still based around very heavy guitar melodies, and that will never change. To me, the

term "heavy metal" doesn't mean shit. Music is an attitude, and Accept has always had a very rough, rugged musical attitude. We still have that, but we see the need to expand our style and bring in new elements as well. All I can say is that fans who liked Accept in past years will still find all the best ingredients there. We've simply added new things to our sound.

HP: Are there any particular songs we should keep an ear out for on the upcoming album?

WH: There are a number of tracks that I really like. One is called *Prisoner Of Fame*, another is *Mistreated*. They both have classic Accept melodies, but they're very different from

deal. What is the truth behind that rumor?

WH: I was as surprised as anyone when I heard those rumors. The truth is that we're on the same label we've always been on in America, and we never left. The confusion might have come from the fact that we shifted from the Portrait division to the Epic division — but it's still the same record label. In fact, the people at the label seem more excited than ever about working with us.

HP: When do you think you'll be getting this "new and improved" version of Accept on the road in America?

WH: Right now, it looks like we'll be on tour in America by May or June. We'll be touring Europe before that for two months, so by the time we get over to the States, we should be really hot! We are certainly looking forward to getting back on the road — it's been much too long since we've been on tour.

HP: Are you concerned about how fans will accept Rob onstage? After all, Udo had a very loyal following.

WH: Udo has a very strong following, and we know that. There may be a little resistance at first, but once the fans hear what we sound like now and how well Rob can sing and perform, I think they'll just start enjoying the music. The changes we've made in Accept have been for the good of the band. We're sounding the best we've ever done, and we feel confident that as soon as people hear us — both on the new album and onstage — they'll agree. □

"Udo couldn't handle our new music — and he knew it."

anything we've ever done before. In fact, *Mistreated* is a ballad which is something we never tried on our earlier LPs. Our biggest problem hasn't been writing great songs; rather, it's been deciding which of our new songs to put on the record. We have so many interesting songs ready to go. But that's a nice problem to have.

HP: There was a lot of speculation a few months back that Accept had lost their American record

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Heavy metal happenings

by Andy Secher

The war of words between Poison and Guns N' Roses continues to heat up. After Guns' guitarist Slash indicated in a recent **Hit Parader** article that Poison "set the L.A. rock scene back for years", Poison's Bret Michaels fired back with "Slash tried out for Poison a few years ago and he wasn't good enough for us." The Poison boys seem content to leave it at that, but this verbal battle probably isn't over yet. We'll, of course, keep you posted.

Was he or wasn't he? That's the question going around the rock world concerning Billy Sheehan's departure from the David Lee Roth band a few months back. Was he fired or did he leave of his own accord? The latest word from the Diamond Dave camp indicates that Sheehan was indeed

canned after repeated arguments over the material on Roth's latest LP, **Skyscraper**. The hostilities were further fanned by Roth's decision to let band guitarist Steve Vai coproduce the LP with him — leaving Bad Billy high and dry.

Jon Bon Jovi has acknowledged the band's intentions to return to the studio with producer Bruce Fairbairn later this month. Fairbairn, who produced the band's octuple-platinum **Slippery When Wet**, is prepared to spend two months or more on the upcoming Bon Jovi project. Jon only offered a sly smile when asked why so much time would be needed. "Hey, we've got lots of material ready," Jon said. "We may do something a little out of the ordinary this time. Let's just

say we may have more material than one album can contain."



Christopher Lee Helton

Jon Bon Jovi: Is there a double-record set in his future?

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Def Leppard's Joe Elliott recently told **Heavy Metal Happenings** the pros and cons of the center-of-the-arena stage the Leps have been using on their current U.S. tour. "Everyone gets a great view of what's going on," he said. "There are four different front rows in a setup like this. The only negative, as far as I can see, is that it makes the band members work harder because we have to run around so much. But we don't care — in fact, we really enjoy it. It's like a real good workout in a gym every night."

Stryper are excited about beginning their first arena-headlining tour. The religiously-inspired quartet feel the big halls are the perfect outlet for their Christian messages. "We're not sure exactly what we'll do up there," said drummer Robert Sweet, "but you can count on the fact that there will be a religious overtone to the stage show and the set — but there'll also be some great rock and roll." □

Is Ozzy Osbourne forsaking rock and roll for a career in the movies? It now seems possible that Ozzy will spend



Stryper: Gearing up for their first headlining arena tour.

Letter Of The Month

Dear Mr. Secher,

I've got a big, big gripe. How come metal bands like Bon Jovi, Whitesnake, Motley Crue, Poison, Metallica and Cinderella sell millions of records every year, but when it comes time for the award shows honoring the best bands of the year, those groups are nowhere in sight? It makes me puke to think that wimps like Whitney Houston and Aha win awards while the bands that are really keeping the music industry alive get the shaft. What gives?

Bruce McHenry
New London, CT

Dear Bruce,

I couldn't agree more. Awards shows like the Grammys sometime seem to be more concerned with making sure that Granny in Iowa isn't offended than by honoring the best bands of the year. The key word here is conservatism. It's no secret that groups like Motley Crue and Metallica aren't considered "artistic" enough for the stuffed shirts who run the record biz to honor.

the end of 1988 working on two feature films, leaving his recording career in limbo. Ozzy insists, however, that his first priority remains his music — no matter how inviting the bright lights of Hollywood may seem. "I like the idea of doing movies," Ozzy explained, "but my first love will always be rock and roll. The benefit of acting is that it allows me to stay in one place for an extended period, which is very nice for my family."

More and more bands are becoming concerned about AIDS. On Dokken's latest LP, **Back For The Attack**, they have presented the song *Kiss Of Death*, a thinly veiled statement about the danger of the disease. "Hey, it's out there, so how can we ignore it?"

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Don Dokken said, "You've got to realize that if you choose to have sex with someone, you're taking your life into your own hands. That's real scary."

Motley Crue's Nikki Sixx is reportedly a bit upset that the band's latest LP, *Girls, Girls, Girls* sold "only" two million copies. According to sources close to the band, though Nikki is pleased the group has retained their massive following, he secretly hoped the LP would carry the Crue outside the confines of the metal audience. "Look," Nikki said, "we're not Bon Jovi because we don't write songs that appeal to housewives. I like Jon, and I certainly respect what he's done, but I realize we don't necessarily have the same audience."

Speaking of the Crue, apparently the band wasn't thrilled by the rumor that Aerosmith's recent single *Dude (Looks Like A Lady)* was written about none other than Vince Neil. Evidently the song was inspired by an evening Steven Tyler and Vince spent painting the town a few months back.



Steve Granitz/Celebrity Photo

Vince Neil: Does this dude look like a lady?

Word emanating from Edward Van Halen's 5150 studio indicates that work on the band's forthcoming LP is progressing at a rapid rate. "The stuff I've heard is amazing," one band insider said. "The guys have really come together this time. A lot of people forget they really hadn't known each other very long when they recorded the last album. This time everything is going much smoother — and the music is much better."

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334144 CAPITOL	KING KOBRA READY TO STRIKE	344366 ELEKTRA	METALLICA MASTER OF PUPPETS
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WARLOCK

too wild to tame

Beautiful Doro Pesch Leads Life Of **Triumph And Agony**.

by Rob Andrews

*Gimmicks have always been a big part of rock and roll. After all, would bands such as Kiss, W.A.S.P. and even Motley Crue have ever attained such success without their predilection for outrageous makeup or equally outrageous behavior? In the case of Warlock, this German unit also has a gimmick — but in their case, it's a living, breathing gimmick who also happens to have one of the strongest voices the metal world has seen in many a year. Beautiful Doro Pesch, Warlock's 5-foot tall, blond, leather-clad "gimmick" is more than just something nice for the boys to look at — she's a rocker who knows exactly what it will take to place her band in metal's upper echelon. Recently we hooked up with Doro to discuss Warlock's latest LP, **Triumph And Agony**, as well as the battle an attractive woman has to wage to gain respect and recognition in the world of rock and roll.*

Hit Parader: Doro, how do you react to those who view Warlock as a band more dependent on your looks than on the music you create?

Doro Pesch: (Laughs) That is really silly. When somebody buys an album, do they do it because they like the way an artist looks? Maybe when you're talking about some sort of teen idol that is the case. But a band like ours depends solely on our music to make people notice us. We know the way I look on the cover of the album and onstage is important, but if anyone buys the record just to look at my picture they'll be very pleasantly surprised once they play the record. This is a band that can rock with the best of them.

HP: Warlock has gone through some major personnel changes since your first American LP, **True As Steel**. Why did you change two members?

DP: It's quite simple. When you're playing in Germany, and all you're comparing yourself to is other bands on the German rock scene, you accept a certain level of playing. But then you go to a place like America and you see kids on street corners who can play guitar as well as the people in your band. It opens your eyes. We realized that if we wanted to compete with American bands, we had to get musicians who were truly outstanding; that's why we added two Americans for the recording of **Triumph And Agony**. We now have Tommy Bolan on guitar and Tommy Hendrickson on bass, and they are both terrific musicians.

HP: In what ways have they made **Triumph And Agony** a better LP?

DP: As I indicated, their playing is wonderful on this record. It gives us a much stronger sound. But equally important is that they know how to take direction. Before, this was a very democratic band — everyone had an equal say, which meant

that if the guitarist wrote a song, I would have to sing it. We realized that wasn't a very smart way of working; it gave us a very unpredictable sound. Now, the final decision about material is mine. So not only do we have better musicians, we have a more unified approach as well.

HP: What do you say to people who feel that whatever success Warlock enjoys will be because you emerge as a sex symbol?

DP: If people want to perceive me that way, I don't mind. I don't downplay the way I look. I am on the new album cover with my clothes apparently falling off, so I am playing up a sexy image, I imagine. But that's part of rock and roll. It's a very sexual type of music. I make no excuses for the way I look or the image I present. I think it's all good, healthy fun. But I want to stress that people who just concentrate on our image and don't listen to our music are missing out on something very good.

HP: What are your favorite tracks on **Triumph And Agony**?

DP: One of the things I like about this album is that, while it has a lot of diversity, it has a much more powerful and cohesive sound than anything we've done before. We have one track called *Metal Tango* which is just what the name implies. The other members of the band thought I was crazy for wanting to record a song like that, but to me heavy metal can be bent to accommodate all sorts of styles. Another cut that I like is *All We Are*, which is the first single and video from this album. That song represents Warlock at its best.

HP: How difficult was it for you to adapt to playing in America last year? After all, you have a language barrier as well as a culture barrier to overcome.

DP: There's no question that there are some major differences between playing in America and Europe. The competition here is so much greater. A fan has the choice of so many shows to choose from during any given month — even in cities smaller than Los Angeles or New York. The bands are also much better in terms of their playing and showmanship. But I think we've been able to turn Warlock into a group that can compete very successfully with any band in the world.

HP: Do Europeans and Americans react differently to a woman in a rock and roll band?

DP: I must say I was surprised that America is as conservative as it is. They react to women very differently here than they do in Germany. They've made it a bit harder on me, but I certainly feel up to the challenge. Americans think of me as a woman playing rock and roll. In Europe they look at me as a rock and roll performer who just so happens to be a woman.

HP: How important is American success to Warlock?

DP: At the moment, it's the most important thing in the world. America is the true home of rock and roll, and because heavy metal is so popular here now, this album and tour are very important points in our career. If we don't succeed in the States now, we realize we may never do it. But we don't approach it from a negative point of view. We know Warlock is a very good band, and we'll do anything necessary to make sure we make it to the top. □

Bonnie Graham

Doro Pesch



by John Baker

Whitesnake never surrender



Adrian Vandenberg and Vivian Campbell:
The Snake's dynamic guitar duo.

The Snake Success Story Continues As LP Goes Quadruple Platinum.

It's been nine months since David Coverdale proudly announced that Whitesnake's lineup now included guitarists Vivian Campbell and Adrian Vandenberg, drummer Tommy Aldridge and bassist Rudy Sarzo. At that time, few in the rock community expected the roster to last through the band's upcoming summer tour. After all, Whitesnake's history has been as metal's most unstable unit, a band that has gone through no less than 14 personnel changes during their decade-long career. But to the shock of most everyone except, perhaps, Coverdale and his new cohorts, Whitesnake not only survived their road ordeal they emerged as the biggest surprise hit of 1987. Now it's 1988, and the dawn of a new era for the Snake is at hand. No longer are they a struggling unit trying to make their mark in America; now they are a quadruple-platinum superstar attraction. We recently discussed this change in the band's musical perspective with the always-talkative Coverdale.

Ross Halin/Photofeatures Int.

Hit Parader: David, did you ever have any doubts that this band would work as a unit?

David Coverdale: I was confident, but to say that I was sure everything would work out as well as it has would be a bit frivolous. I approached this venture like I was putting together a jigsaw puzzle. Luckily, when I was finished assembling it, there weren't any pieces missing. We had everything we needed to make a solid run at success in America, which I sensed as soon as this unit first got together. My only concern was that, with musicians of this caliber, some egos would run rampant. I'm thrilled to say that nothing of the sort has occurred. We've emerged as a real team — rock and roll's League Of Nations.

HP: Whitesnake enjoyed incredible success in Europe and Japan long before America "discovered" you. Do you feel you're shortchanging your other fans by spending so much time in America?

DC: Not at all. We're not the kind of band that is going to tour for three weeks and call that our "world tour." We've been on the road since last June, and we'll be on for a while longer. The demand for us in America has been incredibly strong, but we certainly haven't forgotten our fans in Europe and Japan. In fact, we recently returned from our best European tour ever. People there had never seen this version of the band, yet they took to us like we were old friends. I think the bottom line in touring the U.S. is economics. Whitesnake was selling out tours in Europe for years, but we were only breaking even. There's no question about it, the financial situation in America is wonderful with 20,000 seat arenas in every city.

HP: Why do you think America suddenly caught on to Whitesnake after so many years of overlooking you?

DC: I have given that some thought, and there are a number of answers. The first one is probably that we're simply playing at a time when people are more responsive to our kind of music. There are more magazines covering the hard rock field now. MTV has emerged as a major force over the last few years, and I believe radio has even opened up its playlists a little. I mean, we had a Number 1 single with *Here I Go Again*. I know for a fact that song wouldn't have been as successful a few years ago.

HP: Why do you say that?

DC: Because the song was origi-

nally written and recorded several years ago, and though it was a major hit throughout much of the world, it never even made a mark in America. That's how I know.

HP: Even you must have been shocked when the album went to Number 2 in the charts and *Here I Go Again* went to Number 1.

DC: I don't know if shocked is the right word, but I certainly know I was pleasantly surprised. I remember the only time I was shocked was about two weeks after the album was released and [Geffen Records' vice president] John Kalodner called me in New York and told me the album had gone platinum. That simply floored me.

HP: Is it your intention to keep this lineup together and take them into the recording studio?

Neil Zlozower, Inc.

DC: Absolutely. I don't want people to get the impression that I keep changing band members just for the fun of it. All I've ever tried to do was put together the best group possible and hope everyone got along. In some cases they did, in other cases they didn't. When Jon Lord and Ian Paice were in the band a few years back, I was pleased with Whitesnake. But I certainly understood when they jumped at the offer to return to Deep Purple. When John Sykes was in the group, I wasn't that happy with the band. He's a brilliant player, as his work on the album proves, but his personality can be a bit difficult. This unit is the best version of Whitesnake. We all get along famously, and everyone seems enthused about going into the studio as soon as we finish our tour commitments.

HP: Do you see any major changes in the group's studio sound with this lineup?

DC: I don't want to sound like the egotist so many people like to think I am, but I believe as long as I'm around, Whitesnake will always have a very distinctive sound. I imagine there will be some changes in our approach, because people like Adrian write wonderfully, but in a different way than I do. And that's healthy. After spending so many months together on the road, I think we have a true understanding of what Whitesnake is and what each of us is capable of doing. I know the future of this band excites me tremendously, and I hope the fans will be excited as well. □

David Coverdale: "I put this venture together like a jigsaw puzzle."



Def Leppard

RICK ALLEN: Miracle Man

by Winston Cummings



Young Drummer Explains His Amazing Battle Against The Odds.

The amazing tale of Rick Allen has been chronicled over and over again on these pages during the last few months. We all know of the tragic auto accident that occurred on New Year's Day, 1985, in which Allen lost his left arm. We've all read about his brave recovery and his heroic return to the stage with Def Leppard. But what we haven't heard is Rick himself describe the mental and physical difficulties he had to overcome to resume his rock and roll career. So without further introduction, we present our special interview with a special man — Rick Allen.

Hit Parader: Rick, would you describe some of the problems you faced following your accident?
Rick Allen: Obviously, the biggest problem was that I'd lost my left arm in the accident, and my right arm had gotten busted up pretty badly as well. When I was in the hospital, my right arm was strapped to my side, which made any movement very difficult on my part. The nurses had placed a foam pillow at the foot of the bed so I could move myself around a little bit by pushing against it. After doing that for a few days and just tapping my feet against the pillow out of sheer boredom, it began to dawn on me that using my feet had its possibilities in terms of drumming.

HP: So despite all your problems, you were already considering resuming your career?

RA: Oh yeah, I would say that about two weeks after the accident, I was seriously planning ways to get myself going again. Once I got the notion that I could use my feet to generate a snare drum sound, I started to get encouraged. I had a friend of mine come by who is involved in creating musical gear, and after we discussed my notions he agreed that some sort of foot pedal design could be built. In fact, I think it was only four or five days later that he returned to the hospital with a prototype for the pedals I'm using onstage now.

HP: How did the attitude of the band affect your recovery?

RA: All of the guys were incredible. They took every opportunity to encourage me and assure me that I was still very much a member of the band. They actually convinced me that I could get back to playing drums with the band. So I was able to sit around the hospital and really think about exactly how I was going to get myself

back to playing drums for Def Leppard again. The support the band gave me was really what inspired me to work as hard as I did.

HP: How did you feel when you first rejoined the band?

RA: I think we all felt a little strange. There really wasn't that much said. It was more of a situation where the rest of the band was waiting to see how I'd react to them, and I was waiting to see how they'd react to me. But there was never a moment where they gave me the slightest doubt that I was the drummer in the band — if I felt I could handle it. They left that decision totally up to me. They knew that if I felt I couldn't handle it, I would just step aside. They knew I would never do anything to hurt the band.

HP: How did you actually devise the kit you're using onstage?

RA: At first, when we were still in the studio in Holland, I was using a Fairlight computer to attain some of the sounds that are on *Hysteria*. But playing live was a different matter, and I worked with the people at Simmons drums to devise an electronic kit that would allow me to use my feet as well as my right arm. The kit I use is really two kits combined into one — one kit is played through electronic foot pedals, the other by hand. It's really not anything revolutionary. It was just the logical way for me to proceed. I'm just so thankful that drum technology, especially in terms of electronic drum kits, has come so far in recent years.

HP: How did it feel when you first went back onstage last year?

RA: I really was scared. I found myself rushing things and making a lot of very silly little mistakes. Looking back, I guess it was understandable that my timing was off a little, but it bothered me.

HP: Didn't the band have another drummer at those early gigs just in case you felt you couldn't handle it?

RA: Yes, a guy by the name of Jeff Rich was also there onstage, and that helped take some of the pressure off. I needed him for moral support, if nothing else, for those early shows. Knowing that another drummer was there made me feel a little more relaxed. But then we had a show in Ireland, and Jeff had flown off to do some studio work, and he wasn't back in time for the start of the show. We decided to no on as a five-piece for the first time since my accident. I must say it felt great, and I handled myself alright. I think that was the night when I knew for certain that things were going to work out just fine.

HP: Considering all you've gone through, you seem to be a very happy man these days.

RA: Why not? I mean, losing an arm is just about the worst thing that can happen to someone who makes his living by playing the drums. But I came to the realization that I had to get on with my life. It's kind of strange, but it's like nature has a way of balancing itself out. I may have lost my arm, but I feel that the rest of me has become much stronger over the last few years. It's as if my body adjusted to let me continue my career. All I can say is that I have many reasons to be happy at the moment — the band's doing very well, and I feel great. What more can I ask for? □

Def Leppard (left to right): Rick Allen, Phil Collen, Joe Elliott, Steve Clark, Rick Savage.



Guns 'n' Roses



Hard To The Core

Axl Rose: The band's down-and-dirty frontman.

by Adrienne Stone

Late Afternoon... The French Quarter of New Orleans, a potent city-within-a-city, has a reputation for decadence and underworld nasties. Voodoo queens, pirates and derelicts are an essential part of the ancestry here, and the people roaming Bourbon Street after dark are reflective of that colorful past. So the carousing and the wild music blaring through the open club doors are the perfect backdrop for present-day black-beards Guns N' Roses. These L.A. street rockers blasted into town during the wee hours of the morning hours and since 4 PM have been fast asleep and dreaming of sin.

Guitarist Izzy Stradlin is the first to emerge from hibernation. Chomping on a handful of grapes, the lanky, leatherclad musician raises some eyebrows in the sedate hotel lobby with his earrings and nose ring. Then the elevator doors open and out spill two of his equally colorful bandmates. Towering Duff McKagan, sporting an unlikely combination of cowboy boots and denim cut-offs, and medusa-haired guitarist Slash attract an equal amount of gasps as they slink through the lobby.

Since the band had canned their road manager the night before, manager Alan Niven has flown to their rescue, ready to guide the young heathens to the evening's venue just in time for a soundcheck. "Here," he instructs Duff as he hands him a sawbuck. "Grab a cab. I'll wait here for Axl and Steven and we'll meet you at the theater."

The theater, an ornate music hall, is about to play host to the madness and mayhem of Guns N' Roses' final show of their tour with the Cult, before GNR hook up with Motley Crue. As the venue fills with leathered gals 'n' guys, the band discuss methods of inflicting ritualistic tour finale abuse on their headliners. "Pogo sticks and ping pong balls," says Axl Rose, ring-leader of the unit. "We're getting five pogo sticks and we're all gonna bounce around the Cult onstage while our crew rolls out hundreds of ping pong balls." Axl, who looks almost devilish onstage, exudes an angelic innocence when in repose — kind of like the child

Anthony Cutajar

who steals from the cookie jar and with total believability says, "Who, me? I didn't do it!" But that's Guns N' Roses, the proud bearers of a debut album, *Appetite For Destruction* which is setting the rock arena afire. The bodacious buccaneers seem to outdo even the baddest of the "Bad Boy" bands. Whether it be run-ins with the law, amassing tattoos, finding unusual piercing locations for earrings (Axl wears a gold hoop through one nipple) or substance abuse, Guns N' Roses are masters of excess.

8:00 PM... Although Steven's drums sit without a riser and there's a mere vanfull of amps and no backdrop, the band's brisk activity onstage generates high-voltage excitement. Axl, doing quasi-60's freakout dance moves, high kicks to punctuate his vocals. His chameleonlike voice slices the din in sharp staccatoes one moment and lowers to a gutteral tease the next. Slash, playing the crazed six-stringer to the hilt, leaps into the audience to rouse excitement from the standing-room throng. Duff beats his bass into compliancy while providing the countermelody which entwines all the band's songs. Izzy, the youthful image of Keith Richards, is all tuneful twangs and shrugs and shimmies. Steven, the blonde pin-up, slams his drums with more energy than one would expect from his slight form.

At the end of the rough 'n tumble set, members of the Cult disassemble Steve's drum kit piece by piece, until he's left with only his sticks. Meanwhile, other Cultmen fling food onstage, creating a musical food fight. Though the theater is not yet packed to the rafters, the audience is on their feet and stomping to the chow-chucking orgy. With the crowd standing and cheering at the show's finale, Slash jumps into the front row and leans back into a seat that crashes to the floor, all the while strumming his guitar. "I hit the ground harder than I expected to," he says later as he rubs his sore skull, "but I kept playing."

9:15 PM... Their set over, the musicians congregate backstage and complain about the Cult's behavior. "They threw butter at me!" groans Slash. "It was all over my back and my leather pants. But when it hit my guitar, I thought, 'Oh-oh guys, this is not cool!'" A menacing leer spreads across Slash's mischievous mug. "We'll get them back," he promises.

By now, plans for revenge have escalated. Pogo sticks and ping pong balls are forsaken for messier



Rick Gould/ICP

Slash: "Oh-oh guys, this is not cool."

modes of devility. "Let's get eggs and whipped cream and cottage cheese and mix it all up and chuck it at them while they're playing," someone suggests. This idea is quickly shot down when the stage manager decrees that no such food-oriented concoctions will be flung across his stage. Axl, pouting atop a backstage table, glances at a fire extinguisher. "Hey," he brightens, "how about this?" he suggests as he yanks it off its wall mounting. "It's not poisonous, is it?" That idea, too, gets rejected as it is indeed poisonous and would adhere to one's flesh in a manner most unpleasant.

Finally, someone decides that they should dress in towel diapers and march onstage doing an Egyptian dance on the backdrop risers. Steven, draped in a brief towel, decides to take some precautions lest things get out of hand. "There's no way I'm gonna spend the night in jail in New Orleans!" he laughs as he dons bikini briefs beneath his swaddling cloth. His concern about local obscenity laws should have been an omen.

While the Cult is onstage, Slash approaches Niven and asks, "Can I have two passes?" "What for?" he is asked. "There's these two girls outside." "No," Alan insists, "I don't have any extra passes." "But they're really good looking," Slash presses. He gets his passes.

10:15 PM... While the Cult are entertaining the crowd with fan favorites, the five towel-draped avengers climb atop the Cult's

riser single-file, mimicking a Watusi-style waltz. Their near-anorexic bodies barely covered by their terry loincloths, they dance a nifty two-step around Cult vocalist Ian Astbury. As Steven hops past him, Ian grapples with him, yanking him to the floor. Playfighting, Ian rips the briefs from beneath the terry skirt, then acts out a tug-of-war with the hapless Steven. Back and forth they fight, with Steven hanging on to the towel for dear life. Finally, he loses his grip as Ian reveals the Adler "family jewels" for all to see. The crowd greets the display with great enthusiasm as Steven's modesty gets the best of him and, chagrined and entirely nude, he dances off the stage. "Hey," Steven announces unabashedly, "I got more applause for that than anyone else tonight!"

Not satisfied with this raunchy release of their roguish energy, Axl leaps back on the stage and tears apart the Cult's drum set, while Ian surprisingly abets him in the crime. Ian clutches a drum rim as Axl gleefully kicks a hole through its center. Together, they bend and punch the discards of the kit into a mass of debris. Duff and Izzy grab some guitars, and Slash stage-dives into the first row as both bands join together for an utterly chaotic version of *Born To Be Wild*.

11:00 PM... Sweating and spent, the band's led offstage after the exhibition of insanity. They change into their street clothes. "There's a lotta people out there," Duff observes as he looks out the

window at the backstage door. Forewarned is forearmed. Alan lines us up and squeezes everyone out the stage door, hurrying through the wall of fans into the band bus. Jailbait from Mississippi follows the band into the bus. As the wheels begin to roll, Slash asks one, "Wanna come with us to L.A." She says she can't. "We can get you into *Playboy*," he insists convincingly. She still can't. He pushes, "I don't wanna be rude, but are you virgins?" They giggle. "No?" he says, smiling. "Then, can we be boyfriend and girlfriend for ... uh ... 48 hours?" he leers. They see me taking notes. "Hey," they accuse, "are you writing this down?" "No," I lie, innocently widening my baby blues. They seem to believe me. Ha!

The bus pulls up to a seafood restaurant off Bourbon Street, but the manager greets us at the door and tells us they're closing. After all, it's after midnight. Instead, we head across the street to a Cajun place which obligingly opens a separate section for the band. Making themselves at home, they blast Aerosmith and the Stones from a boom box while members play pool and party with the abundance of females. Steven piles into a photobooth with his bimbo du jour to take topless photos. Izzy, comatose by the bar, sways to the music and rises only to flip over the cassettes. By the wee hours, Slash, Steve and Duff have all disappeared. Izzy decides to walk back to the hotel, where an entire floor is blocked off for the band and their coterie. Mumbling and stumbling down the humidity-riddled streets, the somewhat lost guitarist insists, "It's here somewhere". Minutes later, settled in our separate rooms, there's a knock on my door. "It's Izzy." "It's four o'clock in the goddamn morning, Izzy!" "Can you help get me on a flight back to L.A.? I don't wanna spend the next two days on the bus." Feverishly dialing the various local airlines, I pray he doesn't pass out in my room. He doesn't. I usher him out of my room, unfortunately without getting him a flight for the next morning.

7:30 AM... With two and a half hours of sleep, I throw my belongings together to catch a cab to the airport. The heathens from LA-LA-land are presumably sound asleep in their rooms. Steven was never nabbed for his noxious nudity and the people of New Orleans have survived the hurricane that blew in on a tour bus. Guns N' Roses boast a true appetite for (self) destruction, like angels waiting for an accident to happen. □

DOKKEN

AT FEUD'S END

Back For The Attack Rockets Don And The Boys To Top Of The Rock Pile.

Mark Weiss/MWA

by Andy Secher

We promised Don Dokken, George Lynch, Jeff Pilson and Mick Brown we'd begin our story this way, so here goes: Dokken are happy, they're all getting along better than at any other point in their five-year history, and they're making the best music of their lives. Now that we've gotten that out of the way, we can ask, why are the boys so sensitive about making sure their fans know that all is well in the land of Dokken? Well, there's no doubt that during their brief but dynamic history this L.A.-based melodic metal unit has been the subject of more gossip, speculation and rumor than just about any group in the annals of rock. Are George and Don fighting? Is the group going to break up? Will they ever fulfill their potential? Enough is enough already, the guys say. It's time that people forget about the supposed feuds that have long been part of the Dokken mystique and concentrate on the band's incredible artistic skills instead. Recently we hooked up on the road with Don Dokken and Jeff Pilson to start turning that dream into a reality.

Hit Parader: Why do you feel Dokken's image has been so maligned over the last few years?
Don Dokken: It really hasn't been a maligned image. The fact is that George and I did fight, everybody knows that. But it wasn't the ominous thing that some people made it out to be. It was just two bulls banging heads. We both have some strong ideas about music and about this band, and we've never been shy about airing them with each other. It was a sibling rivalry.



Jeff Pilson and George Lynch: "Dokken's image is that we're real people."

Mark Weiss/MWA

Don Dokken



that the record company, and the magazines picked up on in the early days. That's all it was. Look, if you really want to find out what's going on in a band ask the guy who drives their tour bus. Our driver's driven about half the rock and roll bands on earth, and he evidently heard about our supposed reputation for not getting along, but after driving us around for a few months he turned to me and said, "Hey, you guys are really pussycats, you should see what goes on in most bands."

Jeff Pilson: This whole image has been blown way out of proportion by magazines like *Hit Parader* who are looking for a sensational story in order to sell more magazines. We wish everyone who thinks we don't get along could hang out with us backstage or on our tour bus — I think they'd be really surprised by what goes on.

HP: But isn't that combative nature part of Dokken's image?

JP: Our personality as a whole is our image. Just look at the *Unchain The Night* home video we put out last year. That really captures the entirety of Dokken's image. I think people see that we're real people. The guys you see on stage are the people we are. Over the last couple of years this whole poseur thing has come about, and I think that turns a lot of fans off because they find out their favorite rock star is a totally different person once he gets off stage. Fans want to relate to bands as people as well as stars, and Dokken has the personality to pull that off.

DD: I'm obsessed with music — I have a real passion for it. I never had any desire to be a rock star, and I still don't. I think our real image is tied in with the fact that we're all obsessed with music. Bands that are playing music just to put makeup on or to get laid aren't gonna be around very long. My father was a musician, Jeff's father was a musician, so a lot of what we're doing is genetic. We were born to be musicians, and because of that I think we take what we do a lot more seriously than many of the bands in rock and roll. We have the ability to create something very special in this band.

HP: Have you been able to fulfill your lofty artistic aspirations on *Back For The Attack*?

DD: We have, and that's a big change for us. With this album we've finally gotten to the point where we get enough respect from people to be able to do whatever the hell we want. Before, if we failed to attain our aspirations it



"Wild" Mick Brown: One of rock's most underrated drummers.

was through no fault of our own. It was because we had people telling us what to do and what not to do, and what songs to put on the records. This time we did exactly what we wanted, and I think the quality of the record shows that. We didn't want to put a ballad on, for instance, so we didn't — no matter what some people thought was best for us. I mean on the last album we did the song *Slipping Away* which was more or less forced on us. This time we did just what we thought was cool.

HP: We know the band planned on headlining your own tour this time, yet you've been opening for Aerosmith since last October. What happened?

JP: Nothing happened — it's not like the world ended. The fact is that last October we wanted to go on the road, but the record had

been delayed about a month because of some remixing that went on, so it didn't come out until mid-November. We couldn't see trying to start a headlining tour with no album to support it. So we grabbed the Aerosmith tour when it was offered to us, and while we admit that it's a little frustrating being able to play only 50 minutes each night, we've had a great time. We're building the core Dokken audience every night, and we will be headlining sometime soon, I guarantee that. Hopefully, we'll do it as soon as we finish our commitments to Aerosmith.

DD: We're on the verge of becoming an arena headliner. If we had headlined from the start this time, I don't know how many arena shows we could have played. But now, with one more support tour under our belt and real positive acceptance of the album, I think we're ready. Let's face it, a lot of rock and

roll is a matter of timing, and I think our timing is real good this time around. We realize we can't make the record company love us. We can't make *Hit Parader* love us. We can't make the fans love us. But we have the right attitude on the road this time. As I say to the audience at the start of the show, "You didn't come to see us, we came to see you."

HP: It seems that Dokken is far from the quintessential L.A. band. In fact, in terms of your music and style you're strikingly different from the Motley Crues and Poisons. Why?

DD: I think it's a matter of influences. Every night on this tour we get to hear Aerosmith, perhaps the classic American hard rock act. They've had a big influence on a lot of the L.A. bands. They're a great band, but our influences are more in the European metal tradition. I still listen to and love bands like the Scorpions and Saxon. I think there's a dramatic element in European music, whether it's rock or opera, that Dokken has picked up on. We have a very dramatic quality in most of our songs. I'm not a bluesy singer like Tyler — I add a European operatic twist to a lot of our material that helps make Dokken sound a little different from everyone else.

HP: Is that operatic twist the key to what can be called the "Dokken Sound"?

JP: There are a lot of things involved with that: it's George's guitar playing; it's the rhythms that Mick and I make, and it's Don's voice. It's also the way we approach our songs. I might write something very "American" sounding, but Don will take it and change a few things around, and it'll come out sounding very different. We have a lot of creative forces working in this band — that's what makes Dokken special.

DD: To me one of the keys to this band is the way Jeff and Mick sing with me on stage. Harmonies are one of the things we do very well. I think people tend to overlook the role that harmony vocals play in a band. Look at it this way; Van Halen a few years ago had a distinctive sound that was just as dependent on Michael Anthony's vocal harmonies as Eddie's guitar or Roth's voice. Sure, in Dokken we have a great guitarist in George, and we have a distinctive vocalist and a great rhythm section, but those background vocals are a big part of our success. Maybe we should just end this interview by saying Dokken is just a very "harmonious" band. □

George Lynch



DAVID LEE ROTH HIT PARKER





AEROSMITH

Eddie Malluk



Steven Tyler: "You can't let drugs start to make you feel great."

Boston Bad Boys Score Biggest Hit With Permanent Vacation.

by Rick Evans

Think about this; with the platinum success of their latest LP, *Permanent Vacation*, Aerosmith have now sold over 20 million albums during their 15-year career. While the likes of Michael Jackson and Bruce Springsteen may snicker at such a "paltry" sum, no one with ears can deny that those 20 million discs contain some of the raunchiest, rockindest, most powerful music ever created. Certainly, vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer have now emerged as the single most influential hard rock band of their generation — a fact that makes the band duly proud.

"We've always stayed true to rock and roll," Perry explained. "I know that sounds kind of vague, but to us it's the most important thing. Our goal has always been to keep the same sound and attitude we had when we were starting out. In a way, we still want to be a garage band. There are so many groups out there who think the only way to make records is to go into the studio and make a song sound nearly perfect. We still like to make 'em with a few blemishes. We want the music to be really raw and unpolished; that's the way you keep the feeling that rock and roll should have."

Survival of The Fittest

No one in the rock world knows how to keep true rock and roll alive better than Aerosmith's "Toxic Twins," Joe Perry and Steven Tyler. During their long partnership, the pair have drunk, drugged and rocked together — as well as argued, battled and broken apart. But now, with their feud long since patched up, and their personal problems under control, these two have turned their full attentions to their music. As a result, **Permanent Vacation** has emerged as the band's strongest album in nearly a decade — a full throttle celebration of rock and roll magic.

"This is just a classic Aerosmith album," Tyler explained. "We had everything going for us this time. Joe and I were seeing everything with clear heads and inspired minds, and that makes all the difference. Everyone knows that we had some problems in the past, but that's ancient history. Joe and I are like brothers, and we're determined to make sure nothing ever changes our attitude again. A few years back, we let everything from women to drugs get between us, and that's just not cool. When you start letting drugs make you feel great instead of the music or your real friends, you're headed for trouble."

"We can look back at some of the problems we had and laugh at them now," Perry added. "We even had T-shirts printed up that listed all the rehab places we had been in with the words 'Toxic Twins World Tour' on the front. But I can tell you, it wasn't funny back then. Our worlds were falling apart. We were too out of it to realize what was happening. Thankfully, we were able to get our lives straightened out, and now we're back stronger than ever. I guess most people like stories that have a happy ending."

A happy ending indeed! But despite the success of **Permanent Vacation** Tyler sees the band's current chart-topping status not as the culmination of Aerosmith's long career, but merely as the next step in the group's evolution. While many bands have shot their load and are working the revival circuit after 15 years, because of their breakups, battles and near-constant turmoil, Aerosmith remain as fresh and alive as any of the countless young bands who have conveniently "borrowed" the Boston Bad Boys' style for their own use.

"It's hard to describe the way we feel today," Tyler said. "But because we're all healthier than

ever before, and because we split up for five years, it seems that this band is more alive than ever. You know the feeling when you're 14 years old? You feel like, 'Hey, I've made it this far, so I must be pretty cool.' There was a cockiness you had back then that was a lot of fun. This band has that attitude. We know there are a lot of young bands around who look up to us, and that's cool. My attitude has always been good luck to them, but who needs an Aerosmith copy when the real thing's alive and kicking?"

"I've got to admit that it bothers me when I see someone onstage who's dressed in Steven's clothes," Perry said. "I don't have any personal problem with these bands who've come along in recent years. I certainly don't look at them as competition, and I don't think they're stealing

any of our thunder. They just make me wonder what they're up to. I mean, what do those bands really think they're doing?"

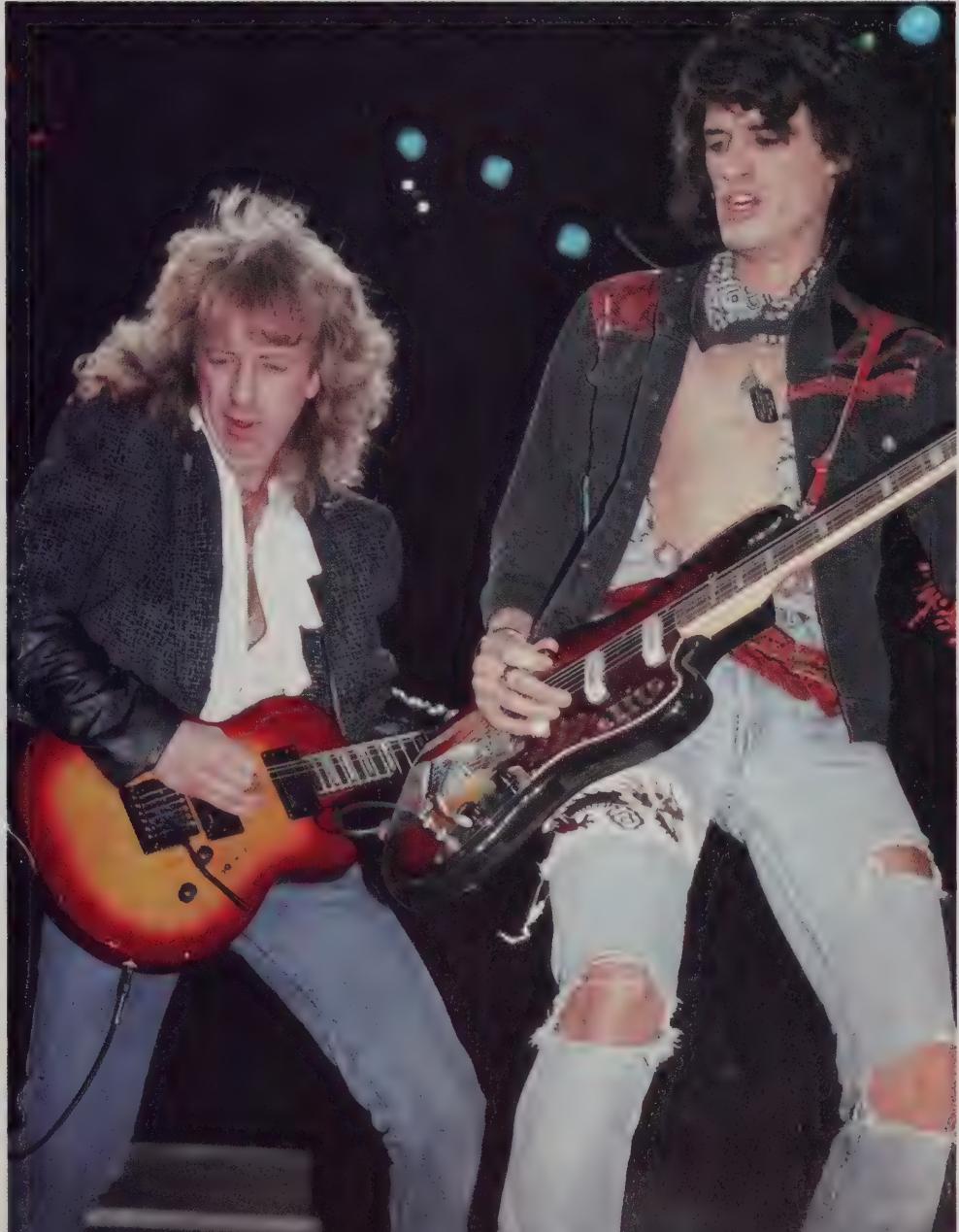
While Aerosmith can generally dismiss the efforts of their countless imitators (which range from such established stars as Motley Crue and Ratt right on down to new luminaries like Guns N' Roses and Faster Pussycat), there's no question that they've continued to evolve over the years — always staying one step ahead of the competition. On their latest LP, the boys have turned to outside writers to lend that extra element to the band's musical attack. It's a trick that has made such numbers as *Magic Touch* and *Dude (Looks Like A Lady)* instant fan favorites.

"We just felt like seeing what some of the best rock songwriters around could do with us," Tyler

said. "It wasn't like we were hurting for material. In fact, Joe and I were coming up with some incredible stuff on our own. We were just curious to see what people like Desmond Child and Jim Vallance could do. Those guys have worked with everyone from Kiss to Bon Jovi to Bryan Adams, so their track record is pretty good. But we weren't asking them to write *for* us; we asked them to write *with* us. That's why every song on the album has 'Aerosmith' written all over it."

"We're not scared to try something new," Perry said. "Sometimes our sense of adventure has gotten us in trouble in the past, but that's never been true when it comes to the music. Aerosmith will be a great band for as long as we want it to be — as long as we keep that attitude. Right now, I figure we can keep it going for the next 20 or 30 years." □

Brad Whitford and Joe Perry: "We still want to be a garage band."



Jeffrey Mayer

Mötley Crüe

by Adrienne Stone

Meltdown
of
Madness

Ross Marino

Has The Motley Steamroller Lost Some Power? We Find Out!

Mötley Crüe have achieved the American Dream. It's true — no matter what parental groups or religious sects have said about their so-called "negativity." No matter how many "serious" musicians and journalists have clucked their collective tongues in disdain at the image-oriented style of this Los Angeles quartet. No matter how many threats to the band's unity (jail, drug addiction, accidents) have presented themselves over the unit's six-year history. Though Motley Crüe began with four down-and-out youths playing weekend gigs in seedy nightclubs, the Great God Hollywood has since plucked them from obscurity and thrust them into the forefront of the heavy metal world.

Almost from the beginning, these guys could do no wrong in the eyes of their fans. When their independently distributed debut LP, *Too Fast*

For Love, was released, their local following bought up the first 20,000 copies almost as soon as they hit the stores. A few months later, the distributor of the LP went bust, but before the Crüe could despair, Elektra Records came to their rescue. With a little remixing and a slight revamping of the album cover, *Too Fast For Love* was rereleased, with a video (*Live Wire*) on the then-fledgling MTV to boot. The video gained immediate recognition, with the band's shaggy heads and makeup reminding many of Kiss in their early days.

The Crüe's star rose quickly. Through clever tour packages with other "comers" like Ratt, and an enviable slot opening for Ozzy Osbourne, the band wasted no time in spreading their message of "sleaze rock." "Ozzy was so generous with us," says bassist Nikki Sixx reverently. "He let us use our backdrop and flashpots and as much

Nikki Sixx and Mick Mars: "We're still the same heavy band we've always been."



lighting as we needed. He even let us sell our T-shirts at the concession stands. Most headliners wouldn't allow that.

By the end of that tour, Motley Crue had become a nationwide attraction. The band then headed back to the studio to record their second LP, *Shout At The Devil*, which would emerge as the band's first platinum album. Fuelled by accompanying videos for the tracks *Too Young To Fall In Love* and *Looks That Kill*, the public's fascination for this "motley" assemblage grew.

At about the same time, several parental groups accused the band of satanism, assuming that since the quartet were far from clean-cut and their album title mentioned the devil, the group must be glorifying satan to the children of our country. "If people think we're a religion," defended Nikki in a local Los Angeles television interview, "then, yeah. I guess we're a religion. But it has nothing to do with the devil." On another occasion, Nikki stated, "We're not shouting *with* the devil, we're shouting *at* the devil. The devil can be politicians who are screwing up the world. Our fans are the future of America and it's up to them to shout at the politicians and anyone else who damages their future."

The ensuing ping-pong of accusations and denials brought the band further into the limelight, landing the Crue on the covers of nearly every rock magazine in existence. If anything, the controversy perpetuated the band's image of being savage, loud and irreverent. It also propelled them toward even greater success; everything they touched seemed to turn to platinum. But it was around that same time in 1984 that disaster threatened to tear them apart.

Vince Neil's well-publicized drunk-driving accident — which killed fellow musician Nicholas "Razzle" Dingley of Hanoi Rocks — landed Vince in jail and in debt. Although the band denied it, they did briefly contemplate replacing the singer. But Motley Crue's success had come from the uniting of four very distinct personalities under one banner; there could be no replacement for Vince. Instead, the band chose to acknowledge Neil's grave mistake by dedicating their third album, *Theatre Of Pain*, to both Razzle and the young and reckless at heart. Loyal fans stood by the Crue, although some began to question their new image.

"What is all that lace and satin shit they're wearing?" one male fan asked in disgust at the time. Instead of their snarling persona of earlier years, the band suddenly appeared "pretty." The audience at a Motley show, once fairly evenly divided, became more female oriented. Keyboards were brought in, both on the album and onstage. And when the ballad *Home Sweet Home* seared its way into the Top 10 on the charts, and the video burned itself into a Number 1 position on MTV by popular demand, the males in the audience found they had less to identify with. *Smokin' In The Boy's Room*, the other video from the *Theatre* album, attempted to allay suspicions that the Crue had softened. "We're still the same heavy band that we've always been," contended Nikki at the time. But if one read the lyrics on the album, glorifying Martin Luther King and extolling the virtues of love for one's fellow man, one could plainly see the band had developed a social conscience. Did their fans really want to hear such noble words, or



Vince Neil: Has his lifestyle mellowed on the road this time?

would they rather return to the early Motley standards of sex, drugs and murder?

Theatre Of Pain was a double-platinum-plus hit and concerts the world over were consistently sold out, yet Motley Crue found themselves in the strange position of having to create a stronger image in order to maintain their popularity. Instead of increasing their fame, it almost destroyed them.

During the next two years, the band's fast-lane lifestyle once again got out of hand. In one interview, Nikki recalled, "At one point, we were actually considering making a porno movie for the kids. For the kids! What were we thinking??" Instead, the group released a full-length feature video, *Uncensored*, which has since gone platinum. Other difficulties threatened. "I was addicted to heroin," admits Nikki. "It was the hardest thing I've ever had to do, kicking the habit, but by my telling our fans that heroin's the worst thing anyone could ever do to themselves, maybe I'm saving someone's life. I don't want to preach, but I care about my fans. We all do, and if telling my story could save one life, it's worth telling."

It was this kind of sincere consideration of their fans that, through it all, worked in the band's favor. When *Girls, Girls, Girls* was released, it debuted at Number 5 on the American charts, later peaking at Number 2. The record became their highest-charting album ever, quickly going double-platinum. The satin and frills were gone and the bad boy denim n' leather image was back, yet many longtime fans

found the intricacy of the new tunes a bit of a departure from the band's earlier, more simplistic style. "If you're playing every night onstage for five years," says Nikki, "you're only gonna keep getting better. It shows in your musicianship and it's something we're proud of."

Never the darlings of the press, the Crue had to contend with critics' speculations that their latest tour would go bust and old fans would desert the more advanced-sounding Motley. Instead, the tour was consistently sold out nationwide. Some said it was the strength of opening act Whitesnake that pulled in the extra 3,000 to 5,000 kids each night. But when the Crue took on the barely known Guns N' Roses for the last leg of their tour, the shows remained satisfyingly S.R.O. Nikki observes disgustedly, "All along it's been the press that hates us. Well, if the press hates us, screw them. We don't need them."

Nikki may have a point. Throughout the band's career, when the press suggested the group was losing steam and that a breakup was imminent, the Crue's fans always stuck by them. When other bands played thrash or speed metal, Motley remained a straight-ahead band with a shock rock image. It is said that if one's star rises too fast, it will fall equally as quickly. For Motley, it's been a long, hard road to the top. "I'm only 28," says Nikki. "That's nothing for rock and roll. I can still be rocking 'til I'm 38. That's another ten years before I even have to question being up onstage." □

LIVE ON STAGE

POISON

Whirling moves, syncopated steps, hair flying, sweat pouring — no doubt about it, the guys in Poison throw every ounce of energy they've got into their live show. For vocalist Bret Michaels, guitarist C.C. DeVille, drummer Rikki Rockett and bassist Bobby Dall, the concert stage has emerged as their showplace, the spot where their musical visions of beautiful women, endless parties and wild rock and roll all come to fruition. Now, as the band plans for their first headlining tour — to start in the spring — Michaels points out that Poison's legion of fans ain't seen nuthin' yet!

"Man, if people thought we were hot when we were opening last time, wait until they see what we have up our sleeve this time," Bret said. "Some of the props that we've used in our videos, like the big red lips, will be part of our stage show. But that's just one of our tricks at this point. Maybe it's best just to say that people will have to see our show to believe it."

Jeffrey Mayer



Rikki Rockett: "There's nothing as much fun as playing live — nothing!"

Bobby Dall: "Wait until we get the chance to headline."



Annamaria DiSanto

C.C. DeVille: "The fans ain't seen nuthin' yet."

Neil Calandra

Bret Michaels



by Richard Hogan

The Night Stalkers



Gene Simmons Reveals The Inner Workings Of The Kiss Music Machine.

*Sometimes a familiar group of musicians come up with a record so fresh that it's startling. Such is the case with **Crazy Nights**, the new LP by Gene Simmons, Paul Stanley, Bruce Kulick and Eric Carr. Not only has this latest Kiss platter spun off a hit single in England — **Crazy, Crazy Nights**, reached the U.K. Top 5 almost overnight — it also made the Top 20 in the American album charts within its first month on the record racks.*

*While other veteran rock and rollers fade or vanish, Kiss just keeps going. It often seems as if the band has weathered personnel changes with no discernible damage to its records or its concerts. **Crazy Nights** (hampered only by digital mix from producer Ron Neivison) shows off Kiss' playing ability to the hilt. The disk actually features some of the best music Kiss has performed in its fourteen-year career.*

Recently, Hit Parader has focused the editorial spotlight on frontman Paul Stanley. For the other side of the coin, this time we talk instead to co-founder Gene Simmons — singer, actor, bassist, songwriter, record and film producer, and manager.

Hit Parader: That's quite a good song you've written here, Mr. Simmons — *Good Girl Gone Bad*.

Gene Simmons: Thanks. I'm already getting in trouble for it.

HP: With whom?

GS: Daily newspaper reporters. Because of the lyrics.

HP: By any chance, are these reporters from the South?

GS: Yes. Why is it always the South?

"We're predicting we'll sell five million copies of **Crazy Nights.**

HP: Hotbed of Protestant activism below the Mason-Dixon line.

GS: That must be it. Luckily, we have fans there too.

HP: Bruce Kulick's solos and breaks on **Crazy Nights** are better than ever.

GS: Bruce is the first guitarist we've had who arranges his own solos.

HP: What do you mean?

GS: The others just played what Paul and I hummed to them.

HP: All the other guitarists?

GS: Right.

HP: Does this newfound talent translate into sales? Will **Crazy Nights** be a bigger success than **Asylum** was?

GS: I think it will. We're predicting a lot more sales for **Crazy Nights**.

HP: How many copies? (**Asylum** reportedly sold about 1.25 million copies.)

GS: We're talking about five million copies of **Crazy Nights**.

HP: How crazy are your nights? Do you sleep even as much as, say, six hours a night?

GS: No, six hours is too much.

HP: Too much? Why?

GS: I'm a sick boy; I like to be working all the time.

HP: And you never play?

GS: There's a time for work and then there's time for play.

HP: Your current work includes film production, right?

GS: I'm producing a movie, yes.

HP: Can you tell us more about it?

GS: I've never felt it's right to talk "movie" in a rock magazine — the same way I don't think it's right to talk "rock" in **Film Comment**. It's almost as if you were boasting. "Hey, man, I'm doin' a movie!" On paper, my doing a movie sounds like a bit of a sellout. But once people see the movie, they'll understand why it's cool, why it's like going back to the hotel and fucking the pants off the newest groupie. But, in a sense, going Hollywood is a sellout. It's going around with guys who go to funny restaurants and talk too much about themselves and all that.

HP: Changing subjects, how did you come to produce **Keel**?

GS: I was approached by their record company, Gold Mountain. After hearing the material, I said I'd be thrilled.

HP: How thrilled are you about your next acting role?

GS: My film is about an eccentric, a guy who's real strange. When he looks you in the face, you get an eerie feeling — this is a weird person. But you can't tell at first; you can only tell by looking in his eyes. That's all I can say.

HP: How did you become involved with the film **Runaway**?

GS: I was contacted by Michael Crichton, who had done films I'd enjoyed — **Coma**, **Westworld**, a couple of others ...

HP: The **Andromeda Strain**.

GS: That's right. He'd heard about me, and I'd been offered things for a couple of years, but I hadn't been talking about it. I was offered **Flashdance**, either as the guy with Jennifer Beals, or as the nightclub owner she worked for early in the movie. The casting director offered me both parts. But I didn't want to affront the fans by being in a disco movie, so I sort of held out. There were other offers — I could be the bog-monster from **Venus**. I'd get star billing; they'd stick a wetsuit on me and then I'd be this disgusting thing. All I'd have to do is go "Uhhhh-hhhh."

HP: Christopher Lee started his career doing things like that.

GS: Yes, he did. It took a long time before he was able to break out of ...

HP: ...typecasting as a bad guy.

GS: And nobody takes you seriously. Look, I'm totally committed to having a guitar hanging around my neck and singing about various ways of fucking girls, onstage and off. It's my full-time occupation. Every waking moment is thinking about that or how to do that — and that's much more fun than movies. But it's not the only thing I want to do. It never has been, nor will it ever be. But anything else I do, I'd prefer to be good at. So I'd rather wait. □

A color photograph of Gene Simmons, the bassist and co-founder of the rock band Kiss. He is shown from the waist up, wearing a black leather jacket with a skull and crossbones patch on the left shoulder and a crown patch on the right shoulder. He is wearing a black t-shirt underneath and a black leather belt with a large buckle. He is holding a black bass guitar with a red pickguard. He has his mouth wide open, showing his tongue and teeth, in a classic "spaceman" pose. His dark, curly hair is styled upwards. The background is a textured, light-colored wall.

Ross Halfin/Photofeatures, Int.

Gene Simmons

Jeffrey Mark

Klaus Meine: "We have little left to prove at this point in our career."



On The Road Again

Teutonic Terrors Overcome Problems To Release Album And Begin Tour.

by Wolfgang Schnapps

What's the story with the Scorpions? To an impartial jury, the evidence surrounding this veteran German quintet indicates all may not be well in the Land Of The Flying V. Just check out the facts: It took the band nearly three years to complete their latest LP. During that time, they played a total of five live shows, preferring to put all their time and energy into their latest disc. For a group that had never taken more than 20 months between album releases, even with a full tour schedule, this three-year gap seems inexplicable.

Sure, vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, bassist Francis Buchholz and drummer Herman Rarebell could respond that in the interim they did release an in-concert LP and movie, *World Wide Live*. But with their last studio LP, *Love At First Sting*, having sold over two million copies, and metal at an all-time high as a commercial force in the 1985-1987 period, why would these highly sensible, extremely intelligent businessmen/rockers choose to take such a career gamble? According to Meine, the answer is simple.

"People can say what they want about us—they always have," the diminutive vocalist said. "But the fact is that the Scorpions only listen to five people—the members of the band. Management can tell us that we should be taking advantage of the current metal resurgence. And our record label can try to push us along. But when all is said and done, we always work at a speed that feels comfortable to us. We have little to prove to people at this point in our career. That's one of the benefits of success. We are not motivated to put out mere 'product'. We want to create records that make us proud. That's what we have done."

Despite the fact that the band grossed an estimated \$8 million from their last LP and tour, one can't help but assume some sort of internal difficulty slowed the Scorpions' metal machine this time around. Though the band claims they are in harmony—and no outward sign indicates otherwise—rumors continue to circulate that founder Rudolf Schenker's motivation has been at an all-time low in recent years, and that back in 1986 he even gave serious consideration to leaving the band. After all, Schenker had just built a lavish studio in the basement of his

come up with our material; it's more that we just know what will work for us and what will not. On this album there was a great deal of discussion about the material we were to include. Not every song idea we came up with made it onto the album. In fact, a big majority did not. One of the things that makes us special is that we're not scared to take a song that we've put a great deal of time and effort into and cast it aside if we discover it is not of the highest quality.

"I'm sure some bands are very satisfied to put out albums with three or four outstanding tracks on it," he added. "Our goal is to put out an album where every track is outstanding. That is not too lofty a goal. Over the years, we have established ourselves as a band that doesn't accept inferior quality in anything we do—and that is certainly true for our music. If a band only believes in the best—whether it's the hotels we stay in on the road or the equipment we use onstage—that will always be reflected in the quality of their albums."

Ross Halfin/Photofeatures Int.



The Scorpions (l. to r.): Matthias Jabs, Rudolf Schenker, Klaus Meine, Herman Rarebell, Francis Buchholz.

home, and his attention seemed directed more towards production than writing new Scorpions' material.

"The Scorpions are still the biggest thing in my life," said Schenker, as he laughed at the notion of ever leaving the band. "I know there were some strange stories going around, but I think that happens whenever a band isn't in the public eye. People don't want to believe that a group is seriously working on making a great album. If they see a band off the road for a few months, the stories start that something is wrong. If that is true, I certainly don't know about it. All one needs to do if they doubt my word is listen to the new album."

Listening to tracks from the Scorpions' latest LP does indeed silence much of the speculation that has surrounded the group over the last three years. If ever an album sounded as if it had been fashioned by master craftsmen, the Scorpions' latest vinyl opus is it. Yet somehow, for all the polish and carefully-constructed musical patterns, the disc still retains the full-throttle excitement that has always distinguished the band's best work.

"There is something very special about a Scorpions' song," Meine explained. "It's not like there is some secret formula that we use to

As if to prove Meine's point, the Scorpions are preparing for a world tour that will once again see them staying in the best hotels, utilizing the best gear, and perhaps playing the best metal music the world has to offer. While one might assume that five veteran rockers—all in their mid or late 30s—would be growing too old and secure to enjoy the hectic life of the road, Schenker assures us that going on tour is always a special thrill for the band.

"When we wrote the song *Coming Home* for *Love At First Sting*, we meant it," he said. "We still feel that going on the road is like coming home for us. We have always been a touring band, and we've always strived to make our live shows as memorable as possible. The fact is that after we played such an extensive tour last time, then followed it with the in-concert movie, we didn't want to run the risk of the Scorpions becoming overexposed. We thought if we laid low for a while and made people wonder where we were, it would help our career. Now I'm certainly not saying that we planned on having three years pass between albums, but that's what happened. We have no excuses for that. All we can offer is the new album and a new tour. We think rock fans around the world will accept that as our apology." □



Michael Anthony and Sammy Hagar: "Last time we got everything done on sheer energy."

VAN HALEN

Breaking The Silence

Rock Legends Gear Up After Two-Year Absence.

by Paul Hunter

It's now well over two years since **5150** assured a questioning rock world that the V.H. banner was still flying high despite the defection of David Lee Roth. And it's been nearly 18 months since the boys put their tour bus in the garage and their stage gear in mothballs. But the last year and a half has been far from a quiet time for Van Halen. With vocalist Sammy Hagar having released his recent solo LP, and Edward and Alex Van Halen having spent a much publicized period in the Betty Ford rehabilitation clinic, the boys in the band haven't exactly been kicking back and enjoying the good life.

But all that's about to change. Word from Edward's home studio is that the next Van

Halen album is underway — and that it kicks ass! If all goes according to plan, the disc should be out no later than April, with a massive tour to follow. Hagar, for one, feels this upcoming venture may well put the triple-platinum **5150** to shame.

"People should remember that Ed produced my solo album," Sammy said. "And you could just see he was bursting to do more than play with the control knobs and throw in a few bass licks here and there. He wanted to play guitar on my album so badly, he almost was begging me at times. But I just said to him, 'Hey man, save it for the next Van Halen record,' and you could see him mentally jotting down ideas. I think working on my album really inspired Ed to get back into the studio. I don't know how long it

might have taken if I hadn't gotten his creative juices flowing a bit.

"You know, there's a lot of pressure on us with this album," Hagar added. "We have a lot to live up to. The last record went Number 1, and we wouldn't want to follow it with anything that wasn't every bit as good and maybe even better. Last time, we got everything done on sheer energy. After what the guys went through with Roth, when they found me, there was an instant love affair that ended up creating a lot of momentum as well as some incredible music. This time we've got to take it a little more carefully. We waited 'til the time was right to record again — until everyone had gotten other projects out of their systems and were ready to put everything into the music."

Edward Van Halen: "I'm a musician — that's what makes me happy."



Among the things the band members had to get out of their systems was a fondness for certain aspects of the rock and roll lifestyle. It's been long known that both Edward and Alex shared a love for a more-than-occasional drink, and even stronger predilections were sometimes rumored. Whatever the truth, both brothers checked into the exclusive Betty Ford Clinic last summer in an attempt to rid themselves of any unhealthy desires. While the band members have so far chosen to avoid discussing this matter, a source close to the V.H. camp reported the brothers' stay was just what the doctor ordered.

"There were a number of reasons they decided to undergo that form of treatment," the source said. "I don't think there was any severe problem for either of them, but something happened in their personal lives that convinced them now was the time to get their lives in order."

What that "something" was remains vague, but many believe it was the tragic death of Edward and Alex' father, Jan Van Halen, last year. The passing of their father, who had been a guiding light to both brothers throughout their careers (he even made a guest appearance on the *Van Halen II* album), forced Edward and Alex into an increased maturity which might well have included a reassessment, and a cleaning up of their lives.

Now, healthier and stronger than ever, the Van Halen rock and roll machine is back at work, cranking out the high-powered sound that has made this group international legends during their decade-long career. The questions and controversies surrounding the 1985 departure of Roth have long been settled. In their stead are new questions, primarily can the band regain the incredible momentum they had in the wake of **5150**'s chart-topping success?

"I don't want to put down Van Halen in any way," Hagar said, "but I think everyone in the band would agree that there were times in the past when this band went into the studio to record before they were really motivated to do so. I'm certainly not gonna point any fingers at anyone, but I think everyone knows that's the truth. We just don't want that to happen this time. Van Halen got by back then on the sheer talent this band possessed. We want to harness Edward's genius and make sure it's revved up as high as it can go — just like it was when we recorded **5150**. If we can do that, then anything's possible with this band."

That Edward Van Halen is a genius is now beyond doubt, but the lingering question is not one of talent, but of motivation. What inspires a man who seemingly has everything he could want? An incredible home in the Los Angeles hills, a beautiful wife and a couple of Lamborghinis in the driveway hardly seem like things a "genius" would want to give up in order to live on a tour bus with a bunch of guys. But Edward explained it very simply — it all boils down to his love for music.

"Hey man, I'm a musician; that's what makes me happy," he said. "Sometimes it drives my wife crazy because she won't see me for a couple of days. I'll be in the studio working on some new sounds and I won't even realize how long I've been gone. I just walk in and she tells me I've been working for two days. But I love what I do so much that I don't even notice." □

McAuley-Schenker Group

Armed & Dangerous

by Andy Secher

Guitar Great Returns With New Vocalist And More Commercial Sound.

*Michael Schenker is the first to admit he's had a wild and wacky career. After all, how many other musicians can put 15 years into the business, be involved with a dozen albums by bands ranging from the Scorpions to UFO, and still not be a household name? But all that's changed in recent months, now that Michael has teamed up with former Grand Prix vocalist Robin McAuley to form the cleverly named McAuley Schenker Group — hereafter known simply as MSG. Together the pair have released **Perfect Timing**, an album that not only features Michael's always-stellar axe work, but also presents McAuley as a force to be reckoned with. Recently we hooked up with this dynamic duo to learn about the ins and outs of this new MSG.*

Hit Parader: Michael, why have you never really achieved the stellar recognition many have long predicted for you?

Michael Schenker: That's a hard question for me to answer. I really have never thought of my career in those terms. I believe I have created some good music, and I have been mostly satisfied with the reaction it has gotten. Americans may have a different view of my career than Europeans do, because since I left UFO I've only been able to play two short American tours — that's not very much over the course of seven years.

HP: What makes you think things will change in the U.S. with this version of MSG?

MS: We have a record label who are very supportive of us now. That makes a big difference. We also have stronger management. But the key is that the band is very good. With Robin aboard we are writing the best songs MSG has ever written. We also have been able to play a great deal more on the road. We've already finished the first leg of our U.S. tour when we played with Rush. Then we went back over to Europe to tour with Whitesnake, and now we're back over in America to tour again.

Robin McAuley: This is a new version of MSG. Of course, we're still playing some of the earlier songs that Michael is associated with, but we're trying to concentrate on songs from the **Perfect Timing** LP. We think that once fans become exposed to the material, they'll instantly like it. There are some very accessible songs on there, like *Here Today Gone Tomorrow* and *Gimme Your Love* — and then there's always Michael's guitar playing. When you add everything up, I think we have a winning package.

HP: Yet some longtime fans have complained that Michael's playing is too subdued on this album.

MS: I don't know if I agree with that. Maybe the solos aren't as long as they have been on some of the past albums, but I think they're better than anything I've played before. This time they fit within the context of the songs, which to me is very important. The songs don't exist just to give me a chance to solo anymore.

Now the song comes first, but the solo is just as important as ever.

RM: Believe me, I would walk into the studio when Michael was laying down his solos and be totally blown away. Anyone who says he's not playing better than he's ever played before on this album isn't listening as closely as they should. I'm certainly not saying that his playing in the past wasn't brilliant, I'm just indicating that there's a new maturity and depth to his playing now.

HP: Do you find that playing in the big American arenas presents unique problems for the band?

RM: We adjusted to that rather quickly. Before we did the tour with Rush I had played some large outdoor festival dates with MSG in Europe, so it wasn't a totally unique experience. But I think we were a bit nervous the first few nights on the road. We like that feeling, however. When you have a few butterflies in your stomach, you know you're ready to give your best.

MS: I've never really approached playing a show in front of 20,000 people any differently than a show in front of 2,000. They all deserve your best, and I think this band is able to give that to them.

HP: You've brought Mitch Perry into the band as a second guitarist. Is there room for another guitarist onstage with Michael Schenker.

MS: I've always worked in bands with two guitarists. Going all the way back to the Scorpions, my brother Rudolf was there, and then UFO always had someone who could play keyboards and guitar. Mitch has fit in very well. He even has a few solos in the album. I always knew he could play guitar, but I was surprised to find he could play keyboards as well. When we first met, the first question I asked him was, "How are you on keyboards?" We went into the studio and he showed me he wasn't just good, he was very good.

RM: It's very important that MSG become a cohesive unit. Over the years Michael has gone through a number of musicians in this band. While there's nothing wrong with that, we both agree that it's preferable to maintain a set lineup for as long as possible. That only helps the music. Having the guys in the band that we do is great. We all get along very well as people and musicians.

HP: Robin, we must ask you, how strange is it for you to be singing songs originally done by other singers such as Phil Mogg, Gary Bardens and Graham Bonnet?

RM: When I first joined the group we discussed how we would handle the older material. There are certain songs that the fans would just demand to hear, and we knew that. Other songs, however, we figured should be dropped from the set so we could feature more of the new material. But I don't think of the older songs in terms of the people who sang them. Many are just great rock tunes that I'm very proud to lend my interpretation to.

MS: When Robin sings something he makes it his own. But as we increase the amount of music we make, the older songs may disappear completely, who knows? In America, for certain, I hope that by next year we can put together an entire set of material that Robin and I have worked on together. I'm very proud of my history, and some of those songs will stay with me forever. But I'm much more interested in looking ahead than living in the past. □

Debra Trebitz

**Robin McAuley &
Michael Schenker**



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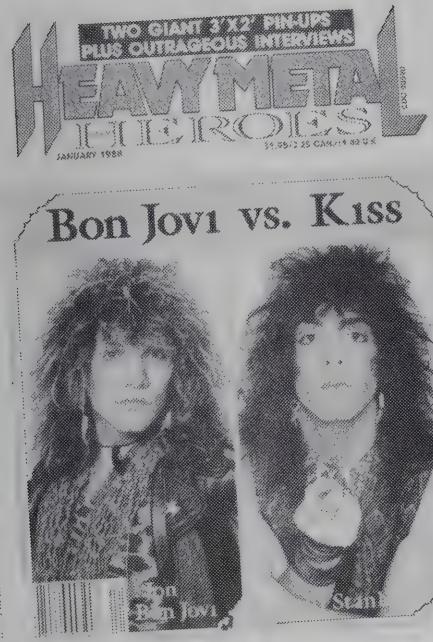
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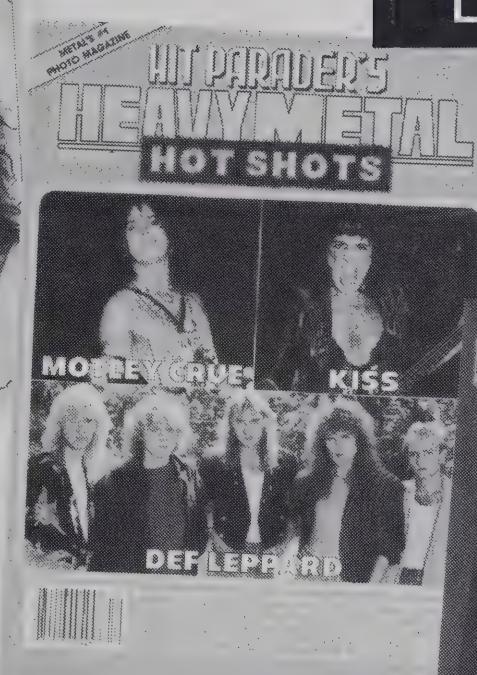
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R celebri ty RATE-A-RECORD D

by Charley Crespo

The members of Loudness are more open-minded than most people. During their leisure hours, these guys listen to soft rock (Journey), progressive music (Rush) and pop (Robbie Nevil) with equal gusto. While they were in New York for a concert date with Stryper, we presented bassist Munetaka Higuchi, vocalist Minoru Niihara, guitarist Akira Takasaki, and drummer Masayoshi Yamashita with a batch of recently released 45s and asked them to be critics for the day.

Maybe Someday Simply Red

Minoru: Their album is one of my favorites. I like Mick Hucknall's voice; it's bluesy and soulful. Sounds good and feels good.

Akira: The previous records sounded better than this.

Something Real Mr. Mister

Minoru: It's a high quality recording.

Munetaka: The drum sounds like a drum machine. This is a happening band.

Akira: I like the wang of the guitar. I'd like to listen to the whole album. This is interesting.

I Could Have Been A Dreamer Dio

Minoru: I like the attitude in his singing. It's very dramatic. I liked him when he was singing in Rainbow; I liked that material a lot.

Masayoshi: This is one of my favorite bands.

Akira: I liked the previous guitar sound better.

In Too Deep Genesis

Minoru: His voice gets me inside. He sounds lonely. Genesis are incredible composers.

Munetaka: Bass drums sound like a machine. I can't figure out how they integrated the drum machine and the acoustic drums. Sounds good. Phil Collins is a real smart guy.

Boy Blue Cyndi Lauper

Masayoshi: I like her voice better than Madonna's. I like Madonna too, but Cyndi is better.

Munetaka: The producer is using a lot of effects. Sounds great.

Minoru: I saw her in concert. She was incredible. She's a great live performer.

She Never Looked That Good For Me Autograph

Masayoshi: Good melody line. I like the

producer, Andy Johns. Great sounds.

Akira: It sounds like someone else, but I'm not sure who; maybe the Doobie Brothers.

Munetaka: We saw them in concert in California and met them afterwards. The drummer is funny, a real cool guy.

Love Is The Strangest Way

Andy Summers

Masayoshi: I like the guitar, bass and drum sounds. It sounds a little like the Police, but still I like it very much.

Akira: I like the guitar sound, but the song is boring, maybe because I can't understand the lyrics.

Minoru: I'm wondering if the Police still exist. If they've broken up, then I missed them in concert. So sorry.

Wild Side Motley Crue

Masayoshi: Very good. Hot. The video is great and wild.

Akira: Good guitar riff.

Masayoshi: Simple, but cool.

Minoru: I'm glad Vince came back from jail. This is really good to listen to when you drive.

Promised You A Miracle (Live)

Simple Minds

Masayoshi: This kind of song reminds us of Japanese discotheques.

Flames Of Paradise

Jennifer Rush with Elton John

Minoru: I always liked Elton John. I saw his concert when I was 12 years old. It was the first rock and roll concert of my life.

Munetaka: I bought many Elton John albums, but never wanted to hear the whole thing. I like *Crocodile Rock*.

Rock Me Great White

Masayoshi: The singer sounds like Robert Plant.

Munetaka: The guitar intro sounds like Deep Purple. The sound of this pulls me back into the '60s, like Steppenwolf. Finally a happening band out of Los Angeles. Who's the girl on the picture sleeve?

The Radio Song Joe Walsh

Munetaka: He showed up at the studio when we recorded our last album. When I hear this song, I think of his face and the California sky.

Minoru: It reminds me of the beach and the Beverly Hills Hotel.

Akira: Reminds me of 10 years ago. I used to listen to him a lot.

Victim Of Love Bryan Adams

Minoru: Great tune. It sounds like he's singing right in this room. Really good. This was the best single today.

Munetaka: I like whatever Bob Clearmountain produces. He did a great job. I like the drum sound a lot. How did he get such a great sound? □

Debra Trebitz



Loudness: How come these guys like everything they hear?

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Blackie's Boys Keep Fighting Their Detractors With Metal Mayhem

by Rick Evans

They're baaaaack! Nah, we don't mean Blackie Lawless and his metal henchmen; we're talking about the dots between the letters in W.A.S.P.'s name. For a year or so, those little buggers were lost somewhere in space — presumably alongside such past band members as Randy Piper, Tony Richards and Steve Riley. But now they're back, looking like drops of blood on the cover of W.A.S.P.'s latest LP, *Live... In The Raw*. The significance of their reappearance should not be underestimated because, as Lawless recently pointed out, much about W.A.S.P. is returning to what it once was.

"We're going back to what this band was always meant to be — Electric Vaudeville," Lawless said. "We're gonna bring back the blood and the rack and all the other things that make W.A.S.P. what it is. I don't care how much some people don't like it. I will never compromise what this band is about again. I hate to admit it, but I did let pressure from groups like the PMRC make me change my way of thinking a few years ago. But we're back with a vengeance now."

"It never fails to amaze me how people take rock and roll so seriously," he added. "I mean, my God, how can anyone take a man with a sawblade protruding from his legs seriously? That's like taking a horror movie, or even a cartoon, seriously. Hell, there's more violence in a Saturday morning kiddie cartoon than in our shows. Those cartoon guys get the shit beat out of 'em every week, but mom and dad still put junior in front of the set to keep 'em busy."

For all his shucking 'n jiving, even Mr. Lawless knows that W.A.S.P. will never be ranked alongside Bugs Bunny in terms of conventional kiddie fare. But that doesn't upset Blackie. He wants to get his band back on the cutting edge of metal insanity, a position they gladly held until the PMRC clamped down on their outrageousness some two years ago. For the moment at least, Lawless' attitude is "PMRC be damned, and full speed ahead."

"We were on the verge of being wiped out," he said dramatically. "We were being blacklisted in major cities across the country, and as much as it hurt me to do it, I realized that if we didn't bend a little, this band might have broken apart. But that was then and this is now. At this moment, we declare war on the PMRC. If they want me, they know I won't be hard to find. I'll be the one onstage in front of 10,000 fans shooting sparks out of my crotch."

"I will never compromise what this band is about again."

A pretty picture that ain't. But it is an effective one. With the recent commercial resurgence of metal — thanks in part to Bon Jovi, Whitesnake, Cinderella and Motley Crue — W.A.S.P. see 1988 as their make-or-break year. If they can't bring home the commercial bacon now — at a time when their outrageousness might be overlooked in the midst of the metal juggernaut — they may never do it. With that in mind, Lawless has put together an intense year-long schedule, with the band releasing a new studio album in the near future and following it with a massive international tour.

"This is our big chance," Blackie said. "You won't catch me saying it's our last big chance, but who knows? Maybe it is. All I know is that a little hard work never scared me, and I'm kind of looking forward to the amount of effort the next

year's gonna take. I don't think a lazy band can make it in this business. There are too many talented bands out there for that. I want to take W.A.S.P. to the top, and I want to keep us there. But we've got to get there first, and the next album and tour will do that. They're gonna be wild, that I promise."

"As far as the next album is concerned, I think you'll see us mixing the two styles we've already used on our albums. This next record will be raw, like our first album was. But it will also have a lot of subliminal things going on, like *The Last Command* did. When we get on the road, all hell will break loose. The Rack will be there — where I slit a naked woman's throat — and so will some other tricks that will be equally outrageous. I want our next tour to be *the* show to see. I want guys to go to work or school the next day and say, 'You won't believe what you missed last night!'"

Of course, before Blackie can fulfill these fantasies, he'll have to put together a band he can stick with for the long haul. W.A.S.P. has yet to record two albums with the same lineup, and as long as Blackie chooses to play musical chairs with the band's other roster spots, W.A.S.P.'s path to the top will come complete with its own roadblocks. At the moment, bassist Johnny Rod and guitarist Chris Holmes are set members of the band. But what about a drummer, Blackie?

"We have some people in mind," Lawless answered. "There's one guy in particular who would be perfect. Everyone knows who he is and what he can do, and he'd fit in perfectly with the rest of the crazies in the band. But we've got to wait and see if he's gonna be able to join us. I know he wants us and we want him, it's just something that we'll have to wait and see about. But no matter who's in the band, he'll have the W.A.S.P. attitude. Right now I've got two other guys who look at things the same way I do. Eventually, I think we'll find a drummer who fits right in and when we do, watch out!"

"But I don't know if the changes in the lineup have really hurt us," Blackie added. "I mean, Piper had his fans, and so did the other guys. But I've always believed that the focus of this band has to be directed towards a frontman, and that's me. I certainly give Johnny and Chris their moments in the spotlight, but the only band that ever really had four frontmen was the Beatles — and nobody's about to confuse us with them."

Blackie Lawless



Indie REVIEWS

by Andy Secher

RATING SYSTEM: ***** = excellent, **** = very good, *** = good, ** = fair, * = poor.

Sacrifice Forward To Termination

Hailing from Toronto, Sacrifice is a four-man power metal unit that plays with an unbridled enthusiasm bordering on the psychotic. Such numbers as *Terror Strikes*, *Afterlife* and *The Entity* are fast, powerful and succinct, each packing the punch of a heavyweight champ. While the efforts of Joe Rico (guitar), Gus Pynn (drums), Scott Watts (bass) and Rob Urbinati (vocals/guitar) occasionally wander too far into the trash 'n' bash quagmire, Sacrifice prove themselves to be a band with a strong sense of where they want to aim their potent metal sound — and when their aim is true, they hit the bulls-eye head-on.

Rating: ***

Antix I'll Take Your Love

Antix have been popping around the rock scene for the last couple of years, even appearing on *Hit Parader's Wild Bunch* cassette a few years back. Now the newly realigned quintet are back with *I'll Take Your Love*, a two-song sampler that shows these commercial metallers to be in fine form. Especially invigorating is the vocal warbling of Mic Brandon and the guitar work of Jesse R. Curtis and Jaye Paul. If these guys can keep a stable lineup, they might just be big-time bound in the months ahead.

Rating: ***

Indestroy Indestroy

Here's yet another band who prove the PMRC might be right after all. Let's face it, whether you're a Christian fundamentalist or a headbanging, satanic moshdog, such song titles as *Dead Girls (Don't Say No)*, *Dismembered* and *Brain Damaged* are enough to turn your stomach. If you don't get turned off by those titles, you can have the "pleasure" of listening to this shit. If these guys gave some indication that they were

doing this for a laugh, maybe it would be different. As it is, their talent, attitude and approach mark them as a big zero.

Rating: *

Holy Terror Terror And Submission

Drawing on influences such as Iron Maiden, Metallica and Black Sabbath, Holy Terror's *Terror And Submission* is a powerful trip into

the often-bizarre world of black metal. Despite this California quintet's heavy reliance on the lyrical and instrumental influence of their predecessors, songs like *Black Plague*, *Mortal Fear* and *Distant Calling* boast a chilling, bone-crushing sound that will leave any listener limp after one go-round.

Rating: ***

Obsession Methods Of Madness

Connecticut's favorite metal fivesome return with *Methods Of Madness*, a fine collection of metal played with power, passion and conviction. Vocalist Mike Vescera sings his lungs out on such metal ditties as *High Treason*, *For The Love Of Money* and *Too Wild To Tame*, establishing himself as a new bright light on the rock horizon. If you like your metal loud and wild, then Obsession may be the band for you. □

Rating: ****



Sacrifice: Fast, powerful and succinct.

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BS-42 Ozzy Osbourne
BS-29 Van Halen
BS-8 Led Zeppelin
BS-46 Bon Jovi

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HANGMAN JURY

As recorded by Aerosmith

STEVEN TYLER
JOE PERRY
JIM VALLANCE

*Me an' my ol' lady sittin' in the shade
Talkin' 'bout the money that I ain't made
Singin' oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track.*

*If I could I surely would
Stand on the rock that Moses stood
Singin' oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track.*

*Drank so much hooch it made my eyes be gettin' blurry
They say I nailed her to the wall
A stitch in time don't mean a thing no hangman jury
Could make me crawl 'cause I'm a poor boy
Dontcha line the track-a-lack-a*

*Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Ooo.*

*Whatcha do with a gun that's loaded
Oh shot her dead and her heart exploded
Oh tell me baby now d-dontcha worry
Oh like lying to the hangman jury oh woh.*

*I swear I didn't know that .45 was loaded
In fact my mem'ry ain't too clear
That's not to say she didn't get what she deserved
Least that's the way it looked from here
Boy when you line the track-a-lack-a
Hey boy when you line the track-a-lack-a
Hey boy dontcha line the track.*

*Ooo my love come tumblin' down yeah
Ooo when love come tumblin' down
Ooo (let's get outta here)
When love come tumblin'.*

*And every night she take her thing into the city
And in the mornin' make me beg
'Cause if I'd taken all her real*

*titty gritty
I'd smack her right upside the head boy
Dontcha line the track-a-lack-a
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.*

*Ooo when love come tumblin' down
Ooo when love come tumblin' down
Ooo when love come tumblin'.*

*Poor boy sweatin' in the hot summer night
Hangman waitin' for the early mornin' light
Singin' hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.*

*If I could I surely would
Stand on the rock that Moses done stood
Say hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.*

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HONESTLY

As recorded by Stryper

MICHAEL SWEET

**Honestly
I believe in you
Do you trust in me
Patiently
I will stand by you
I will stand beside you
faithfully.**

SWEET LITTLE LOVING

As recorded by White Lion

VITO BRATTA
MIKE TRAMP

*Little Miss Dee's got a dirty
mind
All around the boys she's one of
a kind
If you wanna good time you can
take her home
'Cause everyone knows she is
good in bed
In a minute or two
She'll make your dreams come
true
She takes you to the top
You never wanna stop.*

**Sweet little loving
Sweet little loving
Sweet little loving
Sweet little loving.**

Late night work in the sleazy
bars
Driving down the boulevard in
the fancy cars
She don't care what her daddy
says
'Cause all that matters is how
much it pays
For two hundred down
You get a hell of a time
She takes you to the top
You never want to stop.

**Sweet little loving
Sweet little loving
Sweet little loving
Sweet little loving.**

*I wonder why she never cries
I wonder why she never cries.
(Repeat chorus)*

*And through the years
I will be a friend for always and
forever.*

Call on me
And I'll be there for you
I'm a friend
Who always will be true
And I love you can't you see
That I can say I love you
Honestly.

Call on me

*And I'll be there for you
I'm a friend
Who always will be true
And I love you can't you see
That I love you honestly
I will never betray your trust in
me
And I love you can't you see
That I can say I love you
Honestly.*

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As recorded by Def Leppard

STEVE CLARK

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JOE ELLIOTT

MUTT LANGE

RICK SAVAGE

A wild ride

Over stony ground

Such a lust for life

The circus comes to town

We are the hungry ones

On a lightning raid

Just like a river runs

Like a fire needs flame

Oh I burn for you.

*I gotta feel it in my blood woh
oh*

I need your touch

Don't need your love woh oh

And I want and I need and I lust

Animal

And I want and I need and I lust

Animal.

Cry wolf

Given mouth to mouth

Like a movin' heartbeat

In the witchin' hour

I'm runnin' with the wind

A shadow in the dust

And like the driven rain yeah

Like the restless rust

I never sleep.

I gotta feel it in my blood woh

HANDS AND KNEES

As recorded by Sammy Hagar

SAMMY HAGAR

You seem to like it

When I'm down

Kinda makes you feel tall

Step right up

Stand on me

I will learn how to crawl

You treat me so unkind

This may seem way outta line.

*I'll get down on my hands and
knees*

If you want me to

Oh I'm crawling on my hands

and knees

Crawling back to you

Oh that's all I want to do.

Can't understand

What keeps me hooked

It's like I'm chained and tied

A slave to love

She's gotta whip across my

oh

I need your touch

Don't need your love woh oh

And I want and I need and I lust

Animal

And I want and I need and I lust

Animal.

Cry wolf baby

Cry tough

Gonna hunt you like an a-a-a-animal

Gonna take your love 'n' run.

*I gotta feel it in my blood woh
oh*

I need your touch

Don't need your love woh oh

And I want and I need and I lust

Animal

And I want and I need and I lust

Animal.

And I want (and I want)

And I need (and I need)

And I lust (and I lust)

Animal (animal)

And I want

Take me (and I need)

Tame me (and I lust)

Make me (animal)

Your animal

(And I want) show me

(And I need) stroke me

(And I lust)

Let me be your animal.

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back

*I've had to swallow my pride
'Cause when she turns away
I got to have a shot every day.*

*I'll get down on my hands and
knees*

If you want me to

*Yeah I'm crawling on my hands
and knees*

Tryin' to get to you

That's all I want to do.

*Yeah you treat me so unkind
This may seem way outta line.*

*But I'll get down on my hands
and knees*

Crawling back to you

*Yeah I'll get down on my hands
and knees*

If you want me to

*I'm crawling on my hands and
knees*

Tryin' to get to you.

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BURNING LIKE A FLAME

As recorded by Dokken

DON DOKKEN
GEORGE LYNCH
MICK BROWN
JEFF PILSON

Never thought our love would last
For so long
Time and time and again
I thought that you would be gone
Still we kept love hangin' on
I guess it's meant to be
That your heart still belongs to me.

And now we've stood the test of time
We survived
I ask for hope and a chance
You give the key to your heart.

You used to say that I'm not sincere
I'm gonna prove that you're wrong
I'm never gonna leave your arms.

Should've realized before
Your love's worth waiting for.

Don't you know that it's
Our love that's burning
Burning like a flame
And you know that it's our love
That's never, never gonna change
'Cause everytime I touch you
You just make me go insane
Don't you know that it's
Our love that's burning

Our love burning like a flame.

Like a fantasy in the dark
You were gone
I couldn't say the words
That you wanted to hear
But baby now that I see the light
I feel it's burning so bright
So let's stop wasting all this time.

Should've seen it all before
Our love's worth waiting for.

Don't you know that it's
Our love that's burning
Burning like a flame
And you know that it's our love
That's never, never gonna change
'Cause everytime I touch you
You just make me go insane
Don't you know that it's
Our love that's burning
Our love burning like a flame.

Should've seen it all before
Your love's worth waiting for.

Don't you know that it's
Our love that's burning
Burning like a flame
And you know that it's our love
That's never, never gonna change
And everytime I touch you
You just make me go insane
Don't you know that it's
Our love that's burning
Our love
Our love burning like a flame
Burning like a flame
Our love
Never gonna change
Never.

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CRASH COURSE

As recorded by Metallica

RAY PHILIPS
JOHN SHELLEY
ANTONY BOURGE

Look inside and you will see
The words are cutting deep
inside my brain
Thunder burnin' quickly
burning
Knife of words is driving me
insane, insane yeah.

Raven black is on my track

He shows me how to neutralize
the knife
Show to me in surgery
The art of fighting words to
conquer life, conquer life
yeah.

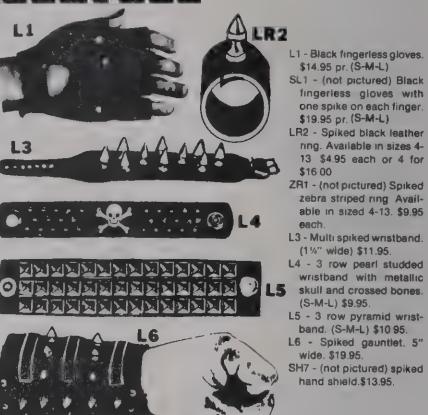
Now the wicked lance of fear
Is driven from my heady
mountain brain
Crash course in brain surgery
Has stopped the bloody knife of
words again yeah, yeah,
yeah.

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T-SHIRTS

All shirts are two sided and are available in sizes, (S., M., L., XL.) \$12.00 each or 3 for \$33.00
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Bon Jovi - Jon
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Sister - Hell Awaits
Slayer - Haunting the Chapel
Slayer - Reign in Blood
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Metallica - Kill 'em all
Metallica - Damage Inc.
Metallica - Master of Puppets
Venom - Welcome to Hell
Venom - Nightmare
Exodus - Slave Team
Exodus - Sons of the Flesh
Poison - Talk Dirty
Poison - Cat dragged in
Stryper - group portrait
Stryper - To Hell with the devil
Motley Crue - 4x4
Grave Digger
Motley Crue - no trespassing
Motley Crue - Bad Boys
Iron Maiden - Aces High
Iron Maiden - Live after Death
Iron Maiden - Somewhere in Time
Megadeth - Peace Sells
Megadeth - I Kill for Thrills
Ozzy - The Ultimate Sin
Wasp - Electric Circus
Wasp - Last Command
Kiss - Final Frontier
Over Kill - Feel the Fire
Vinnie Vincent - Invasion
Metal Church - The Dark
Grim Reaper - Fear no Evil
Mercyful Fate - Don't... Oath
Anthrax - I am the Law
S.O.D.
Whitesnake - '87 Tour
Kiss
Nuclear Assault
Corrosion of Conformity
English Dogs
Crumb Suckers
Heathen
Exploded

LEATHER



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T-SHIRTS

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Ozzy - Ultimate Sin

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IMPORTANT: Please give as many alternate selections as you can; these items go fast! Once sold-out, they're gone for good! Offer limited to stock on hand only!!

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LADY OF THE VALLEY

As recorded by White Lion

**VITO BRATTA
MIKE TRAMP**

*Lady of the valley
Can you hear me cry
In the stillness of the night
I have lost my brother
In the fights of war
And my heart has broken down.*

*In the night I cry
But no one seems to hear
I step into the light
But all I feel is fear.*

*Lady of the valley
Can you bring him back
To the days when we were kids
Once we were together
We stood young and strong
Now it seems so long ago.*

*The golden key
Is at at the end of the chain
How it hurts ooh lady
Free me from this pain.*

*In the night I cry
To the lady of the valley
'Cause I'll die
Without the lady of the valley
In the night I call
To the lady of the valley
On my knees I fall
Before the lady of the valley.*

*In the valley lies the treasure
And the lady guards it well
He who bears all the pressure
Is the one to break the spell
There's a sign that I've followed
And it has led me to your seat
I have brought my fallen brother
And I've laid him yes I've laid
him
At your feet.*

*In the night I cry
To the lady of the valley
'Cause I'll die
Without the lady of the valley
In the night I call
To the lady of the valley
On my knees I fall
Before the lady of the valley.*

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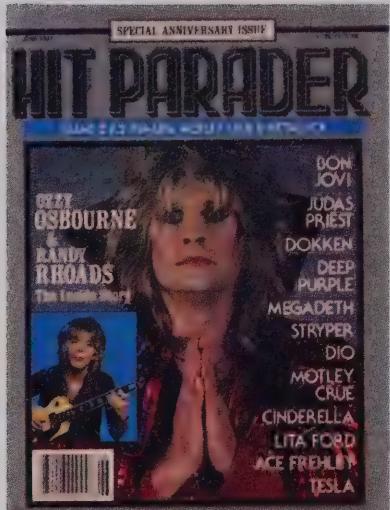
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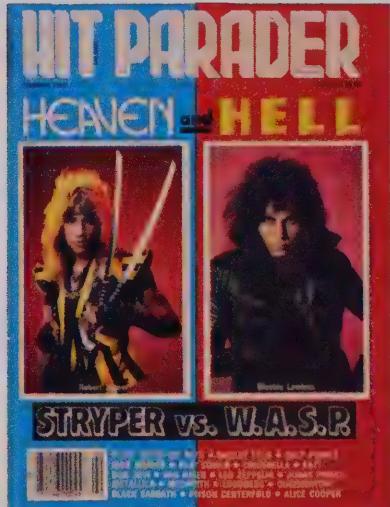
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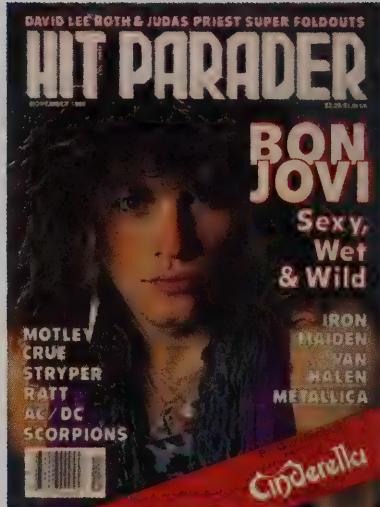
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September, 1986

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August, 1986

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CHEROKEE

As recorded by Europe

JOEY TEMPEST

They lived in peace
Not long ago
A mighty Indian tribe
But the winds of change
Had made them realize
That the promises were lies.
The white man's greed
In search of gold
Made the nation bleed
They had lost their faith

And now they had to learn
There was no place to return
Nowhere they could turn.

Cherokee
Marching on the trail of tears
Cherokee
Marching on the trail of tears.
They were driven hard
Across the plains
And walked for many moons
'Cause the winds of change
Had made them realize
That the promises were lies.
So much to bear
All that pain

Left them in despair
They had lost their faith
And now they had to learn
There was no place to return
Nowhere they could turn.

Cherokee
Marching on the trail of tears
Cherokee
Marching on the trail of tears.

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CUMIN' ATCHA LIVE

As recorded by Tesla

KEITH HANNON WHEAT

I'm a mean machine
I'm the kind you don't wanna
meet
Middle name is trouble
I'm danger in the street
Motor's in overdrive
I got my pedal to the floor
Never get enough
Always comin' back for more

yeah, yeah.

Here I come
Better step aside
Here I come
Comin' atcha live
Comin' atcha live.

Only warn ya once
I never give a warning twice
Anything could happen
Like the rolling of the dice
Lookout.

Here I come
Better step aside
Here I come

Comin' atcha live.
(Comin' atcha live)
Comin' atcha live
(Comin' atcha live)
Comin' atcha live
(Comin' atcha live)
Whoa here I come.
(Comin' atcha live)
I'm comin' atcha live
(Comin' atcha live)
Comin' atcha live
(Comin' atcha live)
Whoah here I come.
(Repeat)

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I'M DOWN

As recorded by Aerosmith

JOHN LENNON
PAUL McCARTNEY

You tellin' lies thinkin' I can't
see

You can't cry 'cos you're
laughing at me

I'm down

(I'm really down)

I'm down

(Down on the ground)

I'm down

(I'm really down)

How can you laugh

When you know I'm down

How can you laugh

When you know I'm down.

Man buys ring woman throws it
away

Same damn thing happens
every day

I'm down

(I'm really down)

I'm down

(Down on the ground)

I'm down

(I'm really down)

How can you laugh

When you know I'm down

How can you laugh

When you know I'm down.

We all alone and there's nobody
else

You still moan keep your hands
to yourself

I'm down

(I'm really down)

I'm down

(Down on the ground)

I'm down

(I'm really down)

How can you laugh

When you know I'm down

How can you laugh

When you know I'm down.

Hey don't you know that I'm
down

(I'm really down)

Don't you know that I'm down

(I'm really down)

Don't you know that I'm down

(I'm really down)

Don't you know that I'm down

(Down on the ground)

Don't you know that I'm down,
down, down, down, down,
down, down.

(Repeat)

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ROCK AND ROLL HOOCHIE KOO

As recorded by Rick Derringer and Gene Okerlund

RICK DERRINGER

I couldn't stop moving when it first took hold
It was a warm spring night at the old town hall
There was a band call the Jokers they were laying it down
But you know I'm never gonna lose that funky sound.

Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news.

I hope you all know what I'm talking about
The way she wiggles that thing it really knocks me out
Getting higher all the time but if you're not there too
C'mon a little closer gonna do it to you.

Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news.

Mosquitoes start buzzing 'bout this time of year
Going out back said she'll meet me there
We were rolling in the grass that grows behind the barn
You know my ears started ringing like a fire alarm.
(Repeat chorus)

Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news

Done got tired of paying dues
Said goodbye to all my blues
Lordy mama light my fuse.

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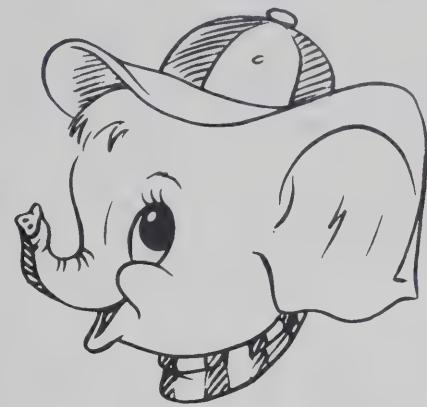
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VITO BRATTA
MIKE TRAMP

The little girl standing in the
rain

On the corner of 42nd street
And she's all alone on the bad
side of town

'Cause there was a little boy
That she loved with all her
heart

But he's far away with another
girl

Now she's searching for a friend
Just to hold her when she cries.

In her lonely nights, lonely
nights

Where no one seems to care
In her lonely nights, lonely
nights

You better beware.

But baby you try and you try
But it seems that it doesn't work
'Cause love is a game that they
play

So baby hold on to your heart
When they tell you that they
care

Yeah now that you know that
the winner

Takes what he wants
But she's searchin' for a friend
Just to hold her when she cries.

In her lonely nights, lonely
nights

Where no one seems to care
In her lonely nights, lonely
nights

You better beware.

And somewhere in the night
There's a little cry

A girl who says

Hey I wanna die

There's no one here who cares
But if there's someone here who
understands

Just someone here who'll try to
lend a hand
And bring her home tonight,
tonight.

(Repeat chorus)

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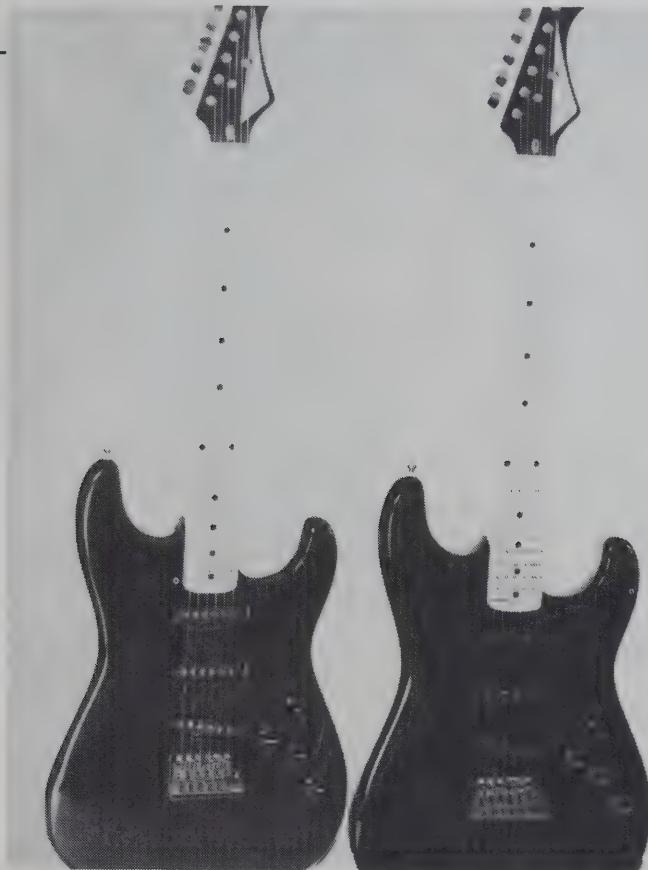
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C.F. Martin's new Stinger guitar: A steal for \$198.



The Stinger FX-1 amp: A 10-watt amp with more power than you might think.

C.F. Martin may be the most respected name in acoustic guitars, but they make electrics, too. They especially make electrics geared to you **Hit Parader** readers: hot-sounding, quality axes with a price tag that won't break your bank. Heck, they even do amps as well.

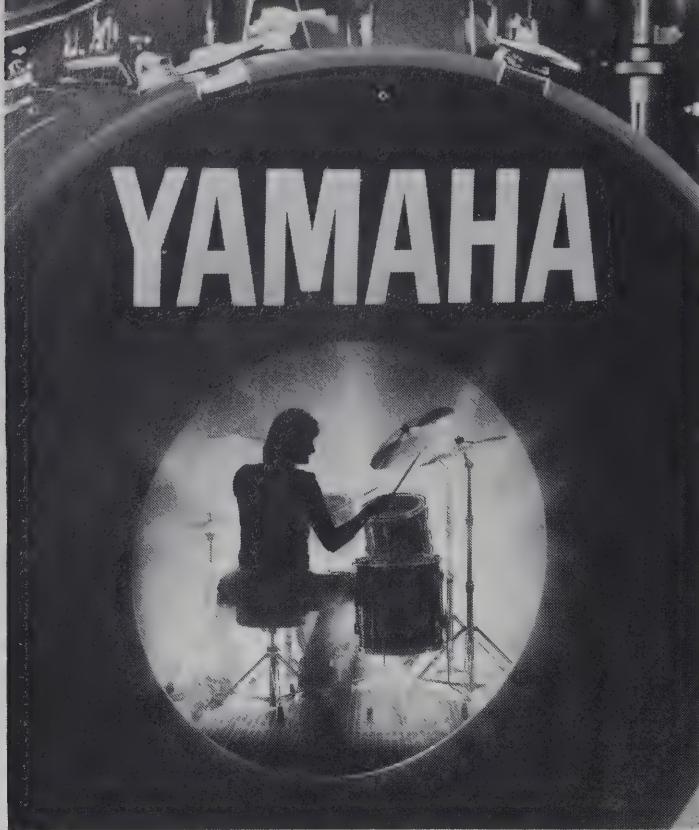
A perfect example is their new Stinger guitar-and-amp duo. The SWG guitar is strat-style all the way, with that sleek double-cutaway body buffed and polished to a stunning, high-gloss finish in either gloss black or deep red. There's a master volume and two tone control knobs — each black with easy-to-read white markings — and three high-output single-coil pickups. The classic five-position blade-style pickup selector switch is there too, the extra two positions allowing the unique "out of phase" sound when the blade is set between the neck and middle or the middle and bridge pickups. The fast-playing maple neck has sure intonation and *properly* crowned frets to make it more comfortable. The suggested retail price of the Martin SWG guitar? Only \$198. You can't beat it.

Meanwhile the Stinger FX-1 amp is a stylish 10-watt job with more power than you might expect from a 10-watts RMS rating. It has master volume and pre-amp volume controls as well as three-stage equalization with bass, midrange and treble. Unlike most other amps in its price range, the FX-1 offers both cut and boost capabilities for the bass, midrange and treble frequencies. As an added bonus, the midrange's sensitive sweep control gives you a broad bandwidth of tones to range through for a variety of sounds.

The most unusual aspect of the FX-1, however, is its "tube synth" circuitry, which gives a wider variety of distortion effects than most solid-state amps — from the distinctive crisp bite of natural tube overdrive to massive heavy metal sludge-monger effects, or any combination in between. And whatever sound you get out of the FX-1 is further enhanced by Martin's trademarked whisper design circuitry, which means you only hear what you play, without any noise from the circuitry itself. The Stinger FX-1 also has a headphone jack, a line out jack, and a footswitch jack for remote connections to the tube-synth effect. The amp is heavily constructed with a thick tolex cover and reinforced corner blocks. And, incredibly, the Stinger FX-1 amp lists for only \$129.

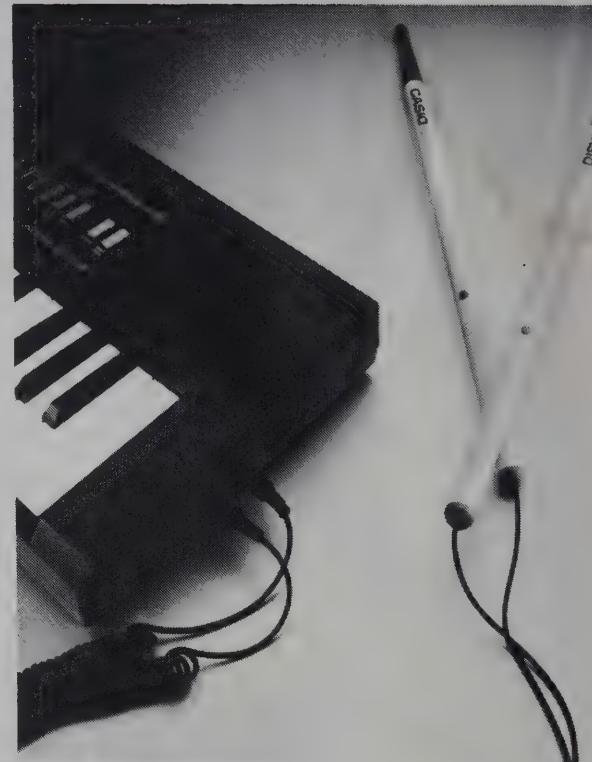
Put that together with the Stinger SWG guitar, and you've got a whole shebang that'll have you ready to cook for under \$350 list.

Wanna know more? Just write C.F. Martin, c/o The Martin Guitar Company, 510 Sycamore St., Nazareth, PA 18064.



YAMAHA DRUM CATALOG

Here's something a little different for *Instrumentally Speaking*: we're telling you about something that tells you about something — in this case, the new Yamaha Drum Catalog, a four-color, 50-page book covering the entire line of Yamaha acoustic drums, electronic percussion systems and drum hardware. Since Yamaha is known for making some of the best-sounding, most reliable acoustic and electronic drums and hardware, this is something worth checking out. Here you'll learn about — and get a good look at — Yamaha's new turbo tour drums, with extra deep power shells, as well as their already popular Recording Custom, Stage 2 and Power Road acoustic drum kit lines. In here you'll also find the new D8 electronic percussion system, a straightforward, cost-effective drum machine that brings digitally recorded percussion sounds within reach of young beginners — not to mention crusty old-time acoustic drummers who've always resisted the idea of electronic drums. And you'll find the whole line of newly designed Yamaha brass, wood and steel-shell snare drums, from the massive 8-inch-deep birch SD-098 to the super-crisp 3½-inch-deep SD-493 brass piccolo snare, not to mention Yamaha's rock-solid hardware, which is covered in these pages as well. The catalog is available at your local Yamaha dealer, or you can send \$3 for postage and handling to Yamaha Music Corp., Drums, Guitars, and Amplifiers Division, 6600 Orangethorpe Ave., Buena Park, CA 90620.



DEAN MARKLEY 5-STRING "SUPER ROUND" BASS STRINGS

Dean Markley has responded to the ever-widening use of 5-string bass guitars in recording and concert situations with the new 5-string "Super Round" bass sets, designed with particular attention to the unique demands of the 5-string bass guitar. These strings have a loud and clean attack but are sensitive enough to respond to the lightest touch, and they're wound with a technologically advanced process that keeps the outer wrapping tight to prevent that hideous loose or floppy feeling. They also get the most out of bass pickups, with a superior magnetic alloy for power and tone. The 5-string "Super Round" bass sets are available in all popular gauges, including light, medium light and medium. Suggested retail price is \$41 per set. For more info, write Dean Markley Strings Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054.

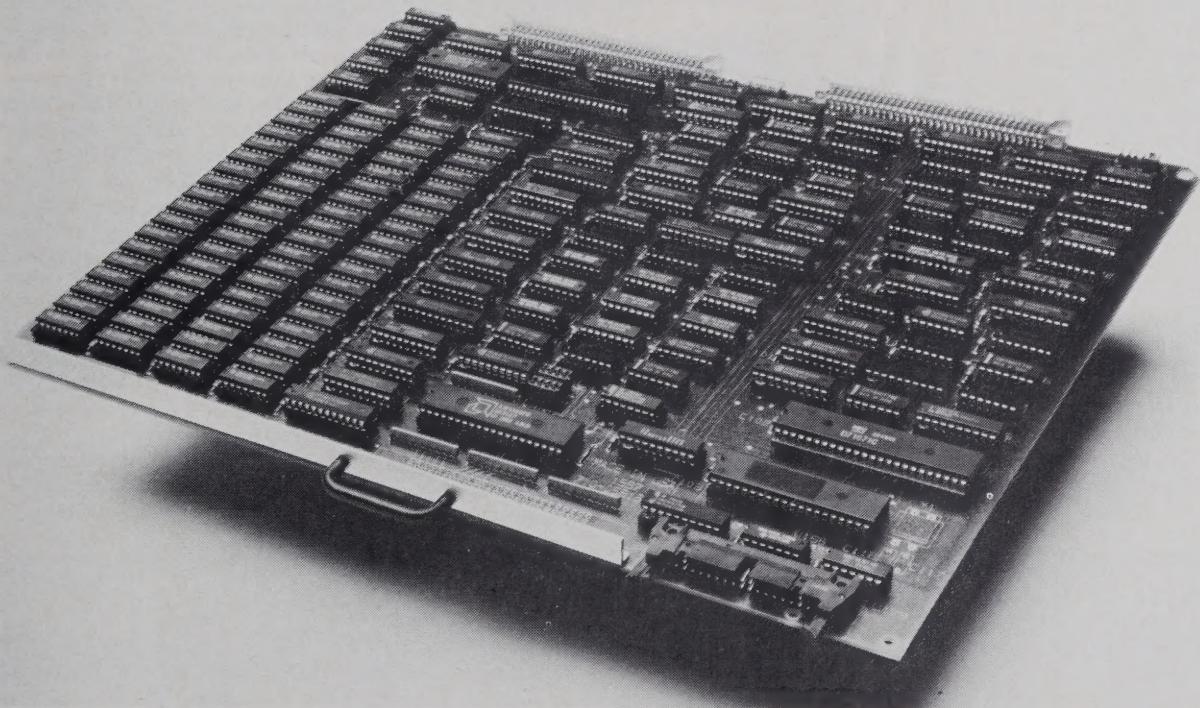


CASIO "SOUND STICKS"

Casio has done it again. The folks who pioneered miniature keyboards for one and all and then came out with micro-keyboards with little electronic drum pads in 'em have now come out with "Sound Sticks" — electronic drum sticks that you hook up to any compatible Casio keyboard. Then you hit any surface and they produce sound. Any surface, hard or soft: your desk, your table, your thighs or mom's head (just kidding). For instance, you can hook the SS-1 "Sound Sticks" up to the new MK-220 keyboard (pictured), which has four on-board drum pads (cymbal, snare, and high and low bongo) as well as 12 instrument sounds and 12 PCM rhythms. The MK-22 lists for just \$199.50. Casio didn't tell us the price of the SS-1 "Sound Sticks," but we're sure they're ridiculously affordable. So, like, stick it! For more info, write Casio Inc., 15 Gardner Rd., Fairfield, NJ 07006.

NADY 49 MINI WIRELESS SYSTEM

Nady's new 49 Mini Wireless System is the ideal entry-level wireless for the young or budget-minded guitarist who wants to "go mobile" onstage. True to its name, it operates on the 49 MHz frequency, with special receiver filtering circuitry to allow the use of two channels in the band at the same location, which is good for avoiding noisy interference and crosstalk. Nady's patented Compacting Circuitry gives the 49 Mini the widest available dynamic range for crisp, clear audio without overload distortion. It's completely portable, and flexible enough to be powered by an internal 9V battery or an external AC/DC adaptor (included). The 49 Mini is available with a choice of three transmitters — the 49 HT, which is a sleek, lightweight, hand-held mic/transmitter; the 49 GT, an Instrument System Bodypack transmitter; and the 49 LT, a Bodypack with attached lavaliere mic. The systems start at only \$99.95, a ludicrously low price for such a quality way to look like the pros onstage. For more info, write Nady Systems Inc., 1145 65th St., Oakland, CA 94608.



LEXICON SAMPLING MEMORY EXPANDER

Lexicon's new Sampling Memory Expander won't help you remember stuff for a chemistry final, but it will fit into the "fourth card" slot of Lexicon's 480L Digital Effects System to allow you storage of a 10.9-second or 21.8-second mono sample at the 48 kHz sampling rate. With the expanded memory, the 480L can record even the lengthiest samples using only one of its two machines, leaving the second one free for additional effects processing. The SME also aids the 480L in providing clean, quick overdubs of vocals or instrumentals without degrading the signal. And the SME gives the 480L precise and easy control over recording, editing, processing and triggering of lengthy sound samples. What all this means is that if you use digital sound-sampling synths or electronic drums with MIDI capability to be hooked into a digital sampling synth, you should be thinking about the 480L as a tool to enhance your sampling. And if you do that, you should be using the new Sampling Memory Expander. For more info, write Lexicon, 100 Beaver St., Waltham, MA 02154.

STAR TALK

by Adrienne Stone

Metal's Biggest Stars Reveal Their Secrets.

Each month, Star Talk brings you personal stories from some of your favorite rock stars. Ever wonder what Gene Simmons' greatest fear is? How Nikki Sixx escapes detection when he wants to go unrecognized? What Bret Michaels' greatest passion is? Star Talk tells you that... and more!

This month's question: What's the strangest thing that's ever happened to you while you were onstage?

K.K. DOWNING (JUDAS PRIEST): "It was during the *Turbo* tour. We had this giant *Turbo* structure which gripped Glenn Tipton and me at one point during the show and lifted us up over the stage while we played. Unfortunately, the lifting mechanism had some technical difficulties one night, and Glenn and I were trapped in these giant claws hanging over the audience. We wound up playing two entire tunes hanging in the air! It was a bit scary and it was a bit like *Spinal Tap* at the same time!"

STEPHEN PEARCY (RATT): "One night, I was singing and this fan jumped onstage and grabbed a hold of my crotch and she wouldn't let go! I was like, 'Okay, I won't move! I won't move! Believe me, I won't run away!' Luckily, the guards got there soon enough. That was one of the most interesting moments. Other than that, everything is pretty fun up there. Nobody throws bombs at us 'cause we don't get the violent kind of fan anyway. It's just straight ahead 'Ratt and Roll' with us!"

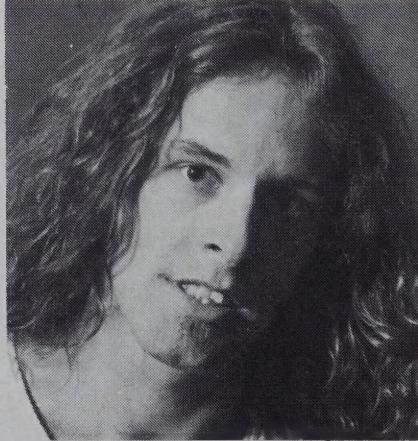
NADIR D'PRIEST (LONDON): "We were playing an event called the 'Street Scene', which is held in downtown Los Angeles every year. There were people mashed against the front of the stage and someone got a hold of my leg. Before I knew what was happening, there were a

whole bunch of people holding onto my leg and they wouldn't let go. I had to kick someone in the face. I was like, 'You'll let it go *now*, huh?' I get a little paranoid 'cause they can pull you offstage. If you're down, you don't know what's gonna happen."

BLACKIE LAWLESS (W.A.S.P.): "Oh, God! Some of the things that have been thrown at us at our shows are unbelievable! I got a dog brain thrown onstage once. I reckon it was a dog brain — the nose was elongated. Chris [Holmes] was once blind-sided by a frozen side of beef and it knocked him out. I thought he was dead — he was flat on his back! We've had a moose head thrown at us, a hind quarter... I don't know how they got the moose hind quarter into the fucking place! Maybe they put a coat around it and pretended it was their date or something! But there are definitely some sick individuals out there!"

GENE SIMMONS (KISS): "A few years ago, there was a part of our show where I flew up over the stage. Actually, I was pulled up by two thin wires that were attached to my costume. When I came down afterwards, a roadie would detach

Mark Weiss



Ted Nugent: "The guy was aiming a .44 Magnum right between my eyes."

both of the wires and I'd go straight into the song. It was all done very smoothly, so the fans weren't really aware of the mechanics of the illusion. One night, the roadie thought he detached both wires, but one of them was still stuck to my costume. When the wire started going back up out of the way, I started going up sideways with it. It scared the hell out of me, but I kept playing. Paul couldn't stop laughing. He thought it was the funniest thing he had ever seen. See what we do for our fans?!"

JON BON JOVI: "We're always getting flashed by girls. They just pull off their shirts and expose themselves to us! But, we don't mind. They can keep on doing that. We won't stop 'em! Sometimes, people jump onstage and the guards want to grab them, but I try to let them sing along with me for a few moments and then walk them to the side of the stage."

ERIC ADAMS (MANOWAR): "We were on our first English tour and we had just gotten new leather costumes. They were very tight-fitting 'cause we hadn't worn them very much yet, except at photo sessions. I was onstage with my foot propped up on a monitor, singing to these two girls in the front row. They kept looking at me and giggling and I couldn't understand why until I looked down and realized I had split my pants and I wasn't wearing underwear! I was really embarrassed, but I had to keep singing. When I got a chance to go backstage for a minute, I crammed some toilet paper into my pants so I'd be covered up. But when I went back onstage, the paper started falling through the hole. That just made them laugh harder!"

TED NUGENT: "The strangest thing that ever happened to me onstage was looking into the audience and seeing a .44 Magnum trained on me. The guy was aiming right between my eyes. I was pretty scared 'cause you never know when you're dealing with an insane mind. There's no reasoning with insanity. If you show fear, a killer knows he's won. So I just kept playing." □

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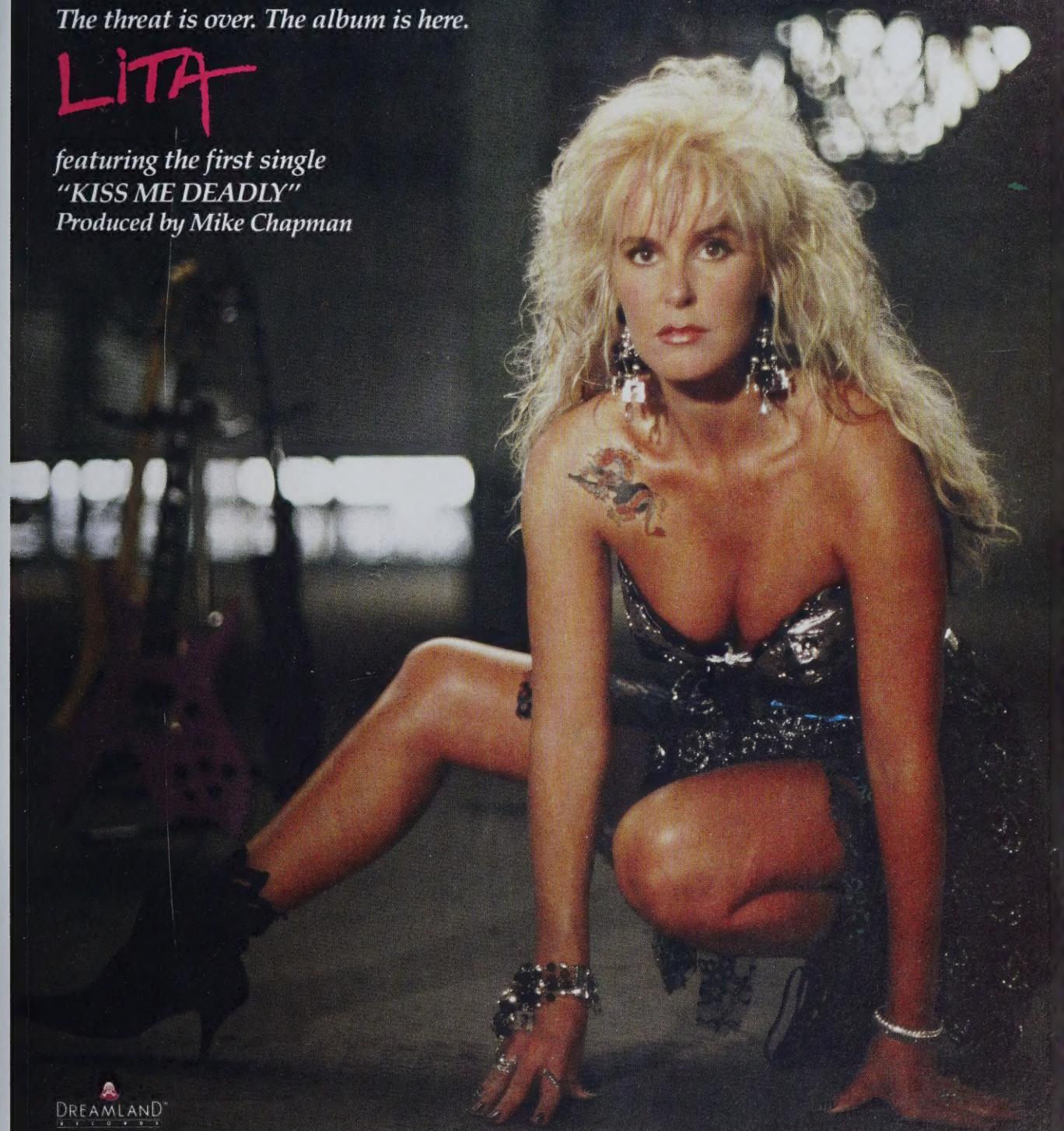
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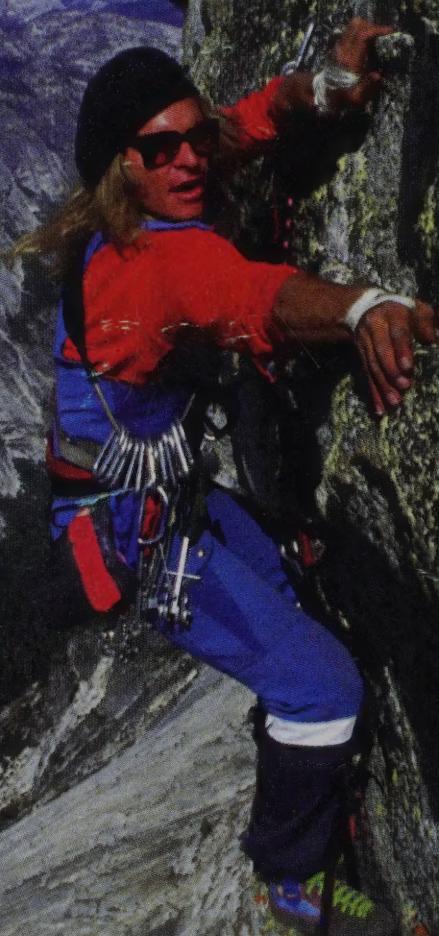


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